"Yesterday and the Day Before"

NOVEMBER 11, 1914 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

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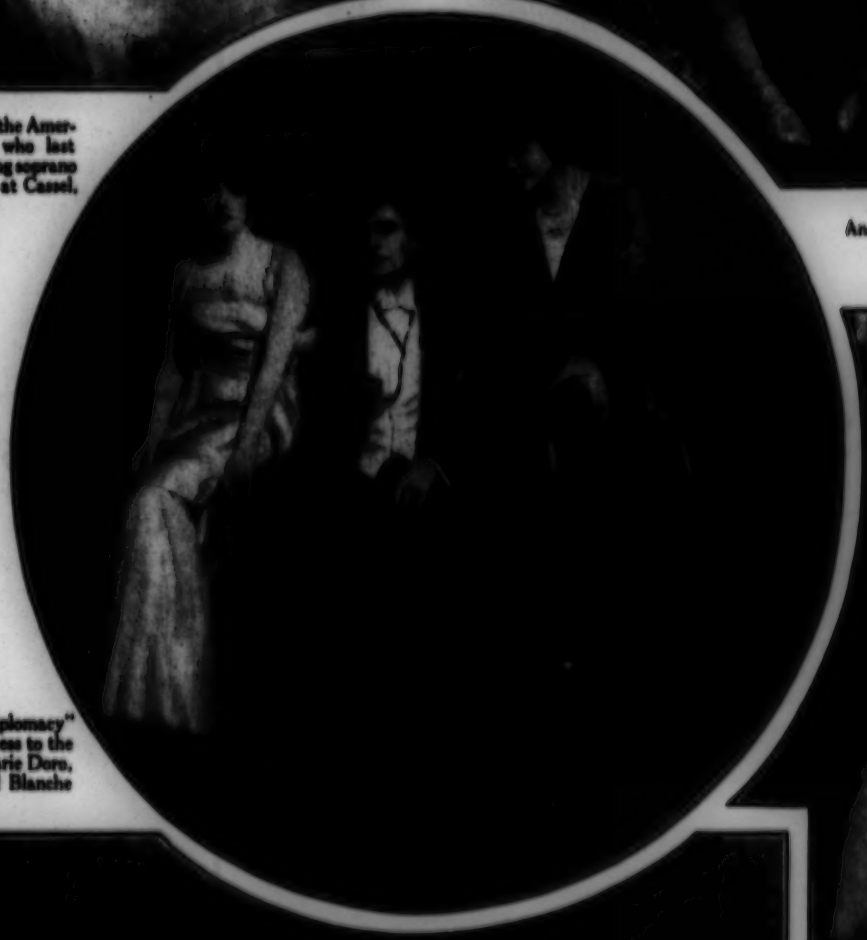

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GLIMPSES FROM THE PLAYERS' WORLD

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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YESTERDAY AND THE DAY BEFORE

By JNO. LYNCH

I SUPPOSE that I might as well admit it—I am an old-timer! But I absolutely decline to be classed even for an instant with that dyspeptic crew who can find nothing good in the theater of the present; who are always and forever weeping for the past and turning up their noses at everything not covered with the mold of the ages. I have been going to the theater and enjoying it for something like fifty years; and I am still going and still enjoying it. Of course, things have changed. We no longer have Forrests, Macreadys, and Cushmans; but, then, we no longer have Emersons, Bryants, and Margaret Fullers. It is not the theater alone that is different. A new age has arisen; people look at things from a new point of view, and the wise man makes up his mind that, if the old was good, the new is good, too; and thanks God for both.

My own first knowledge of the theater and its people was gained in the old, free, happy days of the then young California. And, let me say, mine is distinctly a voice from the stalls. I speak only as a playgoer. To be sure, I did own a theater for a good many years; but I was always content to lease it and to permit my tenants to reap the profits—and, the losses.

Among all the many actors I have known I have never met one who was not enthusiastically fond of California. I remarked this once to John McCullough, and asked him the reason for it. "It is the easiest thing in the world to understand," he answered me. "Every man with an ounce of sense is enthusiastically fond of California." And I think that he was right.

Poor John McCullough! What a man he was! I doubt whether America ever had another actor so popular. And, even now, when he is so long gone and his name has become but a tradition—it is hard to realize it!—we old fellows hold his memory very tenderly beneath our hearts.

McCullough was essentially a man's man. Of course, the women admired him and he was always courteous and kindly to them, but it was in society of men that he enjoyed himself most. He has been slandered and lied about most shamefully, but never by the men who really knew him. By them he will always be remembered as the sweetest and most loyal and lovable of friends.

I well remember the first time I ever met McCullough. It was at a breakfast given by an old-time Californian, General John B. Frisbie, of Vallejo, in San Francisco, in the early seventies. McCullough was at his best, then—young, virile, full of good health and enthusiasm. He and Barrett were conducting their splendid stock company at Maguire's Opera House, and all the world was smiling upon them.

I recall that General Frisbie said to the actor: "Mr. McCullough, do you think that the player should surrender himself to his part—should he lose himself in the character and to any extent allow himself to forget his own personality?"

"Not for an instant," declared McCullough. "That would not be good art, and, you know, it has been said that art is art because it is not nature; and I might add that, if nature had been thoroughly satisfying, there would never have been any art. No, the actor should be at all times in complete command of himself and of the situation."

"But," persisted the General, "I cannot believe that such a thing is possible. Do you mean to tell me, for instance, that in the great scene in 'Virginius,' when the news of Virginia's abduction is brought to you and, in your agony, you break from those who are trying to restrain you and start for Rome to rescue your daughter, you are thoroughly in control of your emotions—you are alive to the fact that you are McCullough, the actor, and not Virginius, the father?"

"Most assuredly," stoutly maintained McCullough. "I will prove it to you. You are all going to the theater to-night; you are going to sit in the stage-box? Good. Now at the very moment of which you speak—at the instant when all Rome is made to howl at the vengeance of that outraged father—I will wink at you!"

Not a man at the table believed that he could do it; but he did. At that harrowing moment, when we had almost forgotten all about the agreement under the stress of McCullough's wonderful acting, he shot at us the most deliberate, quizzical and mischievous of winks. I shall never forget our astonishment, nor McCullough's big, hearty laugh when we met at supper afterward and he chaffed us all about the bewildered expressions he said he saw on our faces when he winked at us.

Booth, too. You know, California gave Booth his first success. His father, the erratic Junius Brutus Booth, had not taken Edwin's efforts at acting seriously; in fact, he was convinced that he would never make an actor, and only gave reluctant consent when the young man came to the Pacific Coast to gain experience and to win his spurs. Of course, that was in the very early days—about 1852, I think—and the makeshifts to find places in which to act and to produce Shakespeare with a company of nine people—all of them very young and many of them very unlearned—were annoying enough at the time, no matter how amusing they may seem in retrospect. But, in spite of all these drawbacks, the Californians discerned the genius of Booth and acclaimed it and, until the day of his death, he never ceased to be grateful to them.

Lady Faucit, who had seen them all and acted with most of them since Macready, said that Edwin Booth was the greatest actor who ever spoke the English language; and I most heartily agree with her. Of course, this was in his prime. In his latter years—weighed down with ill health and many sorrows—it is not to be denied that he was often deplorably careless and indifferent in his performances. I remember once seeing him act with Madame Modjeska. The play was "Macbeth," and Booth was certainly most unsatisfactory. Prejudiced as I was in his favor, I could not blind myself to this fact. In the earlier parts of the play he simply walked through his part. Modjeska had to do all the work and, great artist though she was, it seemed to weigh too heavily upon her; indeed, I never cared much for her Lady Macbeth under any circumstances. So it went on—Booth listless, Modjeska overpressed, and the audience undeniably bored—until the banquet scene. Booth had merely repeated his lines in a perfunctory manner and sunk down at the foot of the throne-chair; Modjeska was dismissing the banquet guests: it was all very tame.

I sat in the front row and Booth was very close to me. As I looked at him intently it seemed to me that I could see and know the workings of his brain—could see him command himself—could see the old-time fire and desire to do his best return and take possession of the man. And it was not fancy on my part. As I watched, Booth arose, threw back his hair with a characteristic gesture, and for ten minutes he acted!

Ye gods, how he acted! The people in the audience were actually drawn from their seats. They did not applaud—their feelings were too deep for applause. Booth dominated each and every one of them. He absolutely ruled them. The misery of that erring Thane of Cawdor was the misery of every man and woman there. It was only ten minutes—but, what a ten minutes! It compensated for many days of life's dull mediocrity.

I have another memory of Booth. It was in a small city in New York State. The curtain had fallen on the first act of "Hamlet." Booth, giving no attention to his surroundings, was crossing the stage on his way to his dressing-room, walking slowly and with his head sunk upon his breast, as was his wont. A half drunken stage-hand, full of insolence and bad whiskey and, no doubt, wishing to gain the admiration of his fellows by his temerity, bawled out in a raucous voice as he pushed a piece of scenery in the direction of the actor: "Get out of the way, Ned!"

I happened to be standing in the wings at the time and I expected an explosion; but none came. Booth, startled for an instant, raised his head and looked about him with a confused air of perplexity; and then, perceiving the source of the affront, he gazed for a full minute at the now abashed clown, out of those wonderful eyes of his—the saddest, most beautiful eyes ever possessed by mortal man. Then, without the slightest trace of anger in his voice, Booth spoke:

"I beg your pardon," he said; "I did not intend to get in your way. You mean to be impertinent and, perhaps, I ought to rebuke you; but I cannot. You called me Ned. Only a very few years ago there were many men who called me by that name. And now"—his voice sunk almost to a whisper—"there is scarcely any one left who cares to call me Ned."

Pathetic? Ah, you have to be getting old yourself to appreciate just how truly pathetic it is!

One cannot speak of Edwin Booth without at once thinking of Lawrence Barrett. He was Booth's associate, manager, and good friend. But for him I do not believe Booth could have kept on as long as he did; for Booth was dying of old age when most men of his years are but in their prime. The comradeship between the two men, the absolute lack of jealousy, and Barrett's appreciation of and pride in Booth's superior genius, was something wonderful. I think that one of the saddest days in Edwin Booth's life was when he heard that his good old friend lay dead at the Windsor Hotel in New York. I am sure that he felt willing to go himself then; and I know that he never cared to act again.

I never regarded Lawrence Barrett as a great actor, although he was, unquestionably, a good one. Like Henry Irving, his genius seemed all to be on

(Continued on page 4.)

MADAME CRITIC

WILLIAM FARNUM surprised a few of us on the opening night of "The Battle Cry." I was not of the few, for I knew long ago what he could do; but, somehow, some people had fallen into the habit of thinking of him as an actor who could only act when enveloped in a toga, or some other purely classical garment. They thought, too, that his voice had attuned itself so to blank verse that he should be condemned to speak only majestic sentences for the rest of his natural career. William Farnum has always been accused of *not* being "a dress-suit-actor," yet in the Hobart sketch, "Experience," at the Lambs Gambol he showed that he had conquered that rare branch of dramatic art.

And, now, as a Kentucky mountaineer, in corduroys with a gun, he made "The Battle Cry" worth while for its exquisite love story, and one realized that, after all, the true test of acting is when one can be a hero without the aid of a dress suit.

I was so glad that the author of "The Battle Cry," or whoever twisted the story into a play, did not condescend to thrust Bad Anse into a coffin-front costume before the final curtain. I was glad he left something to our imagination; besides, we felt that Bad Anse, had he wished, was thoroughly capable of conquering an object so formidable to the average city man as a dress suit. Perhaps he had already worn one as a member of the State Legislature. At any rate, we did not miss the evening clothes, for, *you* see, there was no Louis Quinze furniture as a background. There were only mountains and mountains—beautiful scenery which called forth the appreciation of the audience.

Oh, what a relief to rest one's eyes upon the painted majesty of those mountains! I fancied I could smell them—and the odor was not fresh paint, either, but pungent pine woods and wild flowers and an undefined something which made the city seem not worth while. And, would you believe it, there wasn't a moonshiners' den to be seen? What a rare opportunity the author missed to show us crime in the mountains. I couldn't quite understand this oversight. There isn't a crook in the play. Fancy! How can we do without the dear things when we have become so accustomed to seeing them in almost *every* new play. I suppose, by and by we shall become used to this sudden change. But to be lifted toward the sky instead of lowered into a den is certainly rather out of our dramatic path.

I hope by this time Grace Elliston has learned to keep to one side in the moonlight scene. On the opening night I could see only one eye and a bit of Farnum's nose, as he so tenderly spoke his love lines, and the artistic effect was completely marred by the shadow unwittingly cast by Miss Elliston's head.

I was so disappointed because Marguerite Leslie has such an unworthy role in "Outcast." She did everything possible to lift it from the rut in which the playwright had placed it, but even her excellent technique and beautiful voice—one of the most cultivated on our stage—could not change Valentine's character which in the last act proved so suddenly to be utterly trivial that we in the audience felt a resentment toward the author because he had dared absorb our interest so completely by the problem of a man caring intensely for so utterly worthless a woman. I must confess my own interest in the play died, when, after Valentine has told Geoffrey that she has left her husband for good and will fly with him to South America, she suddenly is overcome with repentance and remorse when she sees Geoffrey's mistress, Miriam, fall in a faint because she has been discarded for Valentine. Miriam, too, who had fascinated us from the moment of her entrance, became most annoying when she wisely observed that she would not marry Geoffrey because she had just been reading the marriage service, and through it was convinced that marriage was *only for good women.*

That last act was certainly a disappointment. Miriam hadn't been at all averse to accepting all that Geoffrey cared to give her, and marriage was the one luxury she pined for during two acts. She would hardly turn down the chance when it did arrive, or, if she did do so, she would have been too strong in character to pin her declination on the poor, old marriage service—knowing as much about the world as did Miriam. It seemed to me that Mr. Davies wanted to please the public and he didn't know just how to do it; consequently, a bit of religious reflection wouldn't be amiss.

The servant problem is a vexatious one in town where servants may be had on short notice, their references investigated quickly and their trials made with quick decisions as to competency. And still city people complain. Only those who live in the country, however, have real experiences with this universal annoyance.

"Forty-five Minutes from Broadway" makes an interesting title for a musical comedy, but when applied to everyday life, with no cook in the kitchen and no upstairs maid, believe me, it is something to ponder!

All of which leads up to an amusing experience of the wife of Manager Fred. C. Whitney.

The Whitneys have a beautiful home on the Sound, which is so big that no matter how domestic in intentions any woman might be, she would shudder at the thought of being without a cook and housemaid even for one day. But just such a predicament confronted the occupants of Whitney Castle one chilly morning not' long ago. Mr. Whitney was obliged to catch an early train.

"I'll get breakfast in town," he said gallantly. "And, if you will let *me* engage a cook and housemaid

WILLIAM FARNUM AS "BAD ANSE" HAVEY, GRACE ELLISTON AS JUANITA, IN "THE BATTLE CRY."

this time I promise to be more successful than you have been."

At noon he 'phoned that two servants were on their way. He had no time to add further details.

The newcomers proved to be a Japanese man and his wife. They were very polite, but spoke little English.

Mrs. Whitney asked for references, but they had not brought them.

When shown their rooms, they seemed unusually grateful because there were two. "I lik' slip alone," remarked the woman. "Ver' nize," assented the man. "Much lik' also."

When Mr. Whitney arrived home that evening dinner was just about to be served. The meal began with oyster soup. As each received his plate, it was noticed that the liquid seemed curdled. Slices of lemon floated strangely about and the oysters were raw. One taste was enough. The soup was sent away. Then came the fish. It was decidedly uncooked. The roast was a crisp, the vegetables impossible.

Such a dinner had never been served in the Whitney household.

"How did you make that soup?" Mrs. Whitney inquired later as calmly as possible.

"I tak' much milk, much lemon juice and the oysters for taste," replied the Jap. "You no lik'?"

"Well," replied his mistress, "it was not exactly as we make it."

"Oh, no, cer-tain-lee not," answered the chef. "What you think? You been ever in Japan?"

"No."

"Ah, ah! If ever you been in that countree you know that much nise soupe. All Japanese lik' ver', ver' much that soup."

"Please make it the American way next time. By the way, the fish was not cooked."

"Tha's too bad, you no lik' fish Japanese way. All Japanese lik' ver', ver' much."

So the answer came to every objection. But the next morning the coffee was not fit to drink and the biscuits were merely flour and water, baked. When Mrs. Whitney complained of them, the Jap replied, "Meb-be. You see, I no 'customed to American ways. But, by next day, all right. You lik' cak'? I mak' for you to-day fine cak'—mos' bes' you ever tas'. Mos' fine cak'. All Japanese lik' ver' much."

Mrs. Whitney was beginning to believe that what the Japanese liked and what she liked could never be the same. However, she awaited the cake with much interest. The dinner was as impossible as that of the evening before. The cake was a solid, yellow, brick.

"How you lik' cak'?" politely inquired the Jap when his mistress entered the kitchen.

"See here," said Mrs. Whitney with restrained indignation, "I couldn't eat *your* dinner—and *your* cake, ugh!" she shuddered at the thought.

"So sorry," said the Jap humbly. "All Jap——"

"No," answered Mrs. Whitney. "You couldn't convince me that one Japanese could eat that cake much less all of them. Besides, I am American."

"Tha's so," said the Japanese reflectively as if a great light had burst in. "Tha's so. If *you* was Japanese——"

"It wouldn't help your cooking a bit," said Mrs. Whitney.

Just before leaving he confessed that prior to his arrival in her home he had never cooked a meal in his life, that he was a mural artist by profession, but no one wanted an artist and so many people wanted a cook, so he had advertised in the papers as a cook. His supposed wife was in reality his sister.

The Whitney household now has a comment in regard to dishes which do not please—"All Japanese lik' ver' much"—which explains itself to all who have heard the story.

MADAME CRITIC.

YESTERDAY AND THE DAY BEFORE

(*Continued from page 3*)

the inside, and he had not the faculty of giving it outward expression. He knew how to act: he knew how to show others the way a part should be acted; but he could not do it himself. Without being awkward, he was stilted—stiff. But he was a scholarly man. Although he had been denied many early advantages, he was an earnest student, and it was always a pleasure to see his portrayals, even if they did provoke the enthusiasm of those of more gifted men who attained their success without one-half of the good, earnest and intelligent effort which Barrett gave to a role. His Cassius was excellent. In fact, everything he did was good—but never great.

Barrett, like Booth, had a beautiful, sad face. In fact, I think that, save for the eyes, Barrett's face was even more beautiful than Booth's. I do not like to apply the word "beautiful" to a man's face, but, in these two instances, it is not extravagant; indeed, no other word will suffice. I count myself fortunate to have seen three faces in the course of my life, the memory of which will remain with me always. Sad faces they were, too, all of them and, perhaps, the more beautiful because of their sadness. I speak of the faces of Edwin Booth, Lawrence Barrett, and—although while he lived he was always made the butt of ridicule because of his looks—the face of Abraham Lincoln.

MAXIMS OF THE STAGE

Anything artistically beautiful cannot exist without truth.—Schopenhauer.

Sometimes the wit of a scene lies in a shoulder belt and sometimes in a pair of whiskers.—Addison.

Nothing droll, nothing whimsical will endure.—Emerson.

A play, in order that it may be effective, must concern itself with physics and not with metaphysics.—William Winter.

It is essential to refute the objections of coarseness, immorality, and godlessness which narrow minds still continue to raise against Shakespeare without considering that the question as to what was allowable in this respect does not depend upon morality, but upon custom—not upon what is moral, but upon the sense of propriety.—Ulrici.

Personal

COYNE.—Joseph Coyne, the American actor, now one of London's favorite musical comedy comedians, is in town renewing acquaintances for the first time since the Fall of 1908, when he appeared at the Garrick Theater in Hubert Henry Davies's play, "The Mollusc." After a long and successful career in comedy roles on the American stage, Mr. Coyne went to London in September, 1906, to play the leading role in "My Lady's Maid," and has successively played the leading male roles in "Nelly Neil," "The Merry Widow," "The Dollar Princess," "The Quaker Girl," and "The Dancing Mistress."

MADAME HARRIET LABADIE.

DAZIE.—Mlle. Dazie has been engaged for the early Winter metropolitan production of "Lady Luxury," the new musical comedy, with book by Rida Johnson Young and music by William Schroeder. Mlle. Dazie will be called upon to play one of the leading parts in the new piece, and will introduce a new dance that she is now arranging. The dancer has been for two seasons in search of a musical production in which she might combine her remarkable dancing ability with the impersonation of a dramatic character of the type now offered her.

GATES.—Eleanor Gates's new play, her third, upon which she is putting the final revision, is said to be both whimsical and fantastic, having for its setting a region that is non-existent. It will have its premiere after the holidays. A fourth play, finished but unnamed, is the third of a trilogy, each of which has some phase of motherhood for its thesis—the first of the trilogy being "The Poor Little Rich Girl," dealing with misdirected motherhood; and the second, "We Are Seven," which has to do with the potential mother, and plans for her future family. The last "mother-and-child" play by Miss Gates has thwarted motherhood for its basic idea. It will be produced following the production of her third play.

GARDY.—Mr. Louis Gardy, for three years dramatic editor of the New York *Call*, has resigned because of ill health. During the time that he held this post he made many friends for the paper.

JOYCE.—Alice Joyce is seen on the cover of this week's MIRROR wearing a $3,000 Lucille gown and jewels said to be valued at a million dollars. Of course, they are not the property of Miss Joyce, who stars in photoplays produced by the Kalem Company; for even the fabulous salaries paid screen favorites do not allow for granting such flights of fancy. The Kalem Company, seeking a new sensation that would appeal to women followers of the photoplay, evolved a story that would allow Miss Joyce to appear as in the cover portrait. The jewels were furnished by a Fifth Avenue jeweler, and the insurance and detectives necessary to safeguard them while the picture was being taken totaled up to a pretty sum. By the way, if you are of the weaker sex, and your curiosity has been aroused, the picture you want to see is "The Theft of the Crown Jewels," and it will be first shown in the picture theaters on Nov. 23.

KREMER.—Theodore Kremer, who has been abroad for the past two years, returned recently on the *New Amsterdam* by way of Rotterdam, Holland, from Germany.

LABADIE.—Madame Harriet Labadie has won a position of distinction in this country as a dramatic interpreter of the modern classics by her power to grip her subject, however a wide range of ideas and types of characters it may possess, and convey it with clearness to her audiences. The plays that she presents appeal because, in living each character, she is able to sustain the unity of the drama.

LEAVITT.—M. B. Leavitt, the one manager of America who has enough reminiscences on tap to fill volumes, recently took a drive through Bangor, Me., as a result of which the Bangor *News* got a full page of vivid memory pictures. Most managers are glad to forget all the things they passed through, but "Mike" Leavitt is a man with a past who rejoices in the title.

MACKIE.—The prize, offered in April by the Women's Educational and Industrial Union, of Boston, for a satisfactory play to be acted by men and women for children, has been awarded to Pauline Bradford Mackie (Mrs. Herbert Muller Hopkins). It is called "The Moving House," and is a fantasy. Another play by the same author, "The Yellow Bird," also interested the judges and the Children's Players Executive Committee, and it will be the one produced first this year. The prize play, "The Moving House," will be given in the Spring when more time can be had for the preparation. Fifty-four plays were submitted in the union's competition. Two were sent from Vienna. The others came from fifteen different States, North, East, South, and West. The judges for the competition were Professor George P. Baker, Mr. Walter Prichard Eaton, and Mrs. Beulah Dix Flebbe. "The Yellow Bird," a play about a little girl in the early days of Salem, is to be produced by the Children's Players in the Wilbur Theater on the Friday afternoon and Saturday morning after Thanksgiving. Mr. Sam Hume, of Cambridge, is to stage and direct the production.

PHILLIPS.—A rumor started in Chicago threatened to divest Mr. Charles Phillips, the San Francisco poet and editor, of the credit for the authorship of "The Divine Friend," in which Margaret Anglin is to appear. A Chicago theatrical man of the same name was erroneously credited with the authorship. The real Mr. Phillips is now in Chicago working over some details of the play with Miss Anglin.

ROGERS.—Ferne Rogers, who won a personal success in the leading role in Robert Chambers's "Iole" last season at the Longacre Theater, is playing a prominent part in the new revue, "By Jingo If We Do," at the Empire Theater, London. She has recently been engaged for a big West End production at Christmas.

SKINNER.—A group of folk-lore poems entitled "Songs of the Coast-dwellers," by Constance Skinner, appears in the October number of *Poetry*. These poems are essentially American in character, being interpretations of the songs of the Indians of British Columbia and the Northwest. In their primitive simplicity they are as direct and universal as the folk-lore of Germany.

SHAKESPEARE IN BERLIN

At the beginning of the Autumn, Reinhardt dropped Shakespeare's plays from the repertory of the Deutsches Theater in Berlin, fearing lest some thoughtless part of its public might "manifest" against them under stress of the antagonisms of the war. Soon, however, he found his subscribers asking for one and another of Shakespeare's pieces which on both sides of the footlights are the strength of the house. To fortify himself, he asked the opinions of various eminent scholars, artists, and men of letters in Berlin, and printed their reply in the little paper that the theater issues. Here are three enlightening specimens of them: Maximilian Harden, the editor of *Die Zukunft*, and a German of Germans, replies: "If only all stage questions were as simple as this! Of course, Shakespeare must be played now and in the future. We can in no way dissolve the ties which bind us to one of the chief ancestors of our German culture."

Professor von Harnack, the director of the Royal Library, says that Shakespeare belongs to the world and must be played. Max Lieberman, the painter, writes that Germany pays homage to Shakespeare as one of the world's giants, and Shakespeare is as closely connected with Germany as if he belonged to it. "We must play him as the representative of the old England which would be ashamed of the pharisaical conduct of the present England, and in order to show that we have too much discrimination to mix Chauvinism with such questions of culture."—*Boston Transcript*.

Very few voices but sound repellent under violent exertion, while actions of excessive energy and vehemence are rarely noble.—Lessing.

Whosoever thinks of prostituting truth under all sorts of masks and rouge, may indeed be her panderer, but he has never been her lover.—Lessing.

POPULAR MANAGERS

Twenty-three years in the service of Sylvester Z. Poli, owner of the Poli string of theaters throughout the country, is the record of John H. Docking, manager of the Poli vaudeville theater in Scranton since its opening, eight years ago. Mr. Docking is one of the best known and most popular theatrical men in the East; nor is there a better known or more respected man in the city than Mr. Docking, who has been active in every big undertaking in which civic pride is called for. Popular with his fellow citizens, with performers and with his employes, he has outlived several theatrical managers in Scranton, and

JOHN H. DOCKING,
Manager of the Poli Theater at Scranton, Pa.

appears destined to round out his life in that city, surrounded by the many hundreds of warm personal friends he has won through his uniform courtesy, kindness, and interest in the welfare of the city.

Charity refers to Mr. Docking as an "angel," but not in the same sense that "angel" is used in the theatrical world. He was instrumental in saving the tuberculosis sanitarium from being abandoned, and has done his share toward other charities. Always the same in Winter and Summer, in rain as in sunshine, John H. Docking takes a prominent place among the popular managers of the country.

C. B. DELMAR.

MAXIMS OF THE STAGE

One may note, if one chooses, that the art of elocution, as Booth practised it, is, to all intents and purposes, for the theater of 1902, a lost art.—Henry A. Clapp.

It is a groundless assumption that among other purposes of the theater is the commemoration of great men. This is the function of history, but not of the stage.—Lessing.

Nothing is more needful for a critic than sympathy with his subject. The faculty of appreciation, of hearty admiration, of contagious enthusiasm even, is among the best gifts of a true critic.—Brander Matthews.

Prose, as regards the external linguistic form, is the representative of actual existing reality, of the external body of history. Verse represents its inner poetical character, the thought, the ideal domain.—Ulrici.

In one century France has had a Talma and a Frederic Lemaitre—that is the whole list of French tragedians since the revolution. And this is true not only of the male, but of the female tragedians as well. —Max Nordau.

Many productions which appear at first sight dazzling phenomena in the province of the fine arts resemble the mimic gardens of children. Impatient to witness the work of their hands, they plant broken branches and flowers. Everything at first assumes a noble appearance, till the rootless plants begin to droop and hang their withered leaves and blossoms, and soon nothing remains but the bare twigs, while the dark forest, on which no art or care was ever bestowed, and which towered up toward heaven long before human remembrance, bears every blast unshaken, and fills the solitary beholder with religious awe.—Schlegel.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

HOPE FOR OLD PLAYHOUSES

THE Cincinnati *Enquirer*, in its New York theatrical letter, calls attention to a contingency which may have some geographical bearing on the theatrical map of New York.

Until a few years ago the theatrical center was between Madison and Herald Squares, with the Madison Square, the Princess, Wallack's, Bijou, and Daly's well grouped together, and the Manhattan, Herald Square, and the Savoy theaters forming the upper fringe.

The uptown tendency placed the theatrical center about Times Square not more than seven or eight years ago. The reason for this was the rapid development of the residential section above Sixtieth Street, all the way to One Hundred and Twenty-sixth Street, and the subway facilities from this point direct to Times Square, where the subway shoots off at a tangent and leaves Broadway untouched until Fulton Street is reached, miles downtown.

This arrangement left the old theatrical section, with Daly's and Wallack's as its center, high and dry, with only one line of electric cars as a feeder. To get to this center from uptown necessitates changing at Times Square from the subway to a surface line, or consumes an inordinate space of time by surface car exclusively, except by elevated trains, which touch within a block, but are inaccessible to people living along Broadway, West End Avenue, and Riverside Drive, uptown.

This neglected section of former theatrical activity now has a prospect of regaining its old prestige as the Seventh Avenue Subway slowly but surely approaches completion. With this new line completed, it will be comparatively easy to travel at rapid speed from any remote uptown point along the center of traffic to Wallack's or Daly's, and accordingly it is not difficult to figure these famous old playhouses back in the running, as it were.

DOWN WITH THE DEADHEAD

WHY is a theatrical deadhead? Because his graciousness is cultivated. But like the man who was accused by ex-Speaker CANNON of everything that was bad, he has other shortcomings. Life is too short and space too valuable to enumerate them. He doesn't come in the *quid pro quo* class, the principle of which makes MARK TAPLEYS out of most of us. The cultivation of a smile should be encouraged even by the comely. But if it is grown simply for the purpose of obtaining a favor it ought to be choked. GWYNPLANE, he of "The Man Who Laughs," was hideous in his grin; the kiss of JUDAS in the Garden was given with a salutation prompted by an intent to betray. But to the tacks:

The MARK TAPLEYS on the lists of theatrical managers are numerically greater than in any other class. They go out of their way, inconvenience themselves and miss business engagements that they may appear pleasing before the men who are at the head of playhouses. But their desire to get in is so eager that it is disingenuous. They do not seek the privilege because they are impecunious; more likely they are spenders in other respects, and for the sake of seeing a play without paying for seats they would, or they think they would, entertain a manager who confers the desired benefit on a scale that would pay for a lower box. The manager most likely knows this, and he knows that the TAPLEY smile is no deeper than the epidermis of the face of the man who fawns and grins.

If in some unguarded moment the manager is lured by the fulsome, he is a victim forevermore, for once the deadhead disease fastens itself on a solicitor it never relaxes. How, when or where the granting of the privilege to the class mentioned started, is one of the things which baffles research.

There is an unwritten idea that no theatrical manager gives seats to any save those who are entitled to them, but it is close to a fact to say that there is not a night in even the better houses, but seats are issued to the TAPLEYS, who put in a good deal of their time in practising the art of being gracious to managers.

It is neither curious nor unexplainable that if the TAPLEYS are once refused the privilege of a playhouse, they lay down their money in the box-office of some other house where they know they have, as deadheads, no recognition. This is the trait of the man who wants what he wants for nothing.

"THE MIRROR" HER FAVORITE

Editor DRAMATIC MIRROR:

SIR.—THE MIRROR is my especial favorite magazine, and I subscribe to, and read many others. I am interested in everything dramatic, from Shakespeare to the moving pictures, and no other magazine covers the ground as thoroughly as the DRAMATIC MIRROR.

AN OLD SUBSCRIBER.

SALEM, MASS., Nov. 1.

"THE COLLEEN BAWN" BY SHAKESPEARE

(Interview with William Gillette, N. Y. Times, Nov. 1.)

"When I was a boy we were always allowed to see Shakespeare's plays, and never by any chance the plays of any other writer," he said. "I had a cousin, about my own age, who lived with us, and we were both awfully keen about the theater, and wanted to see everything that came along. As a matter of fact, some of the things we did see were pretty dreadful. There are some Shakespeare plays that ought to be suppressed, you know. They have been, practically, since then; that is, they don't put them on any more. But in those days everything that was Shakespeare was all right, and everything that was not was all wrong. So we went to the Shakespeare plays and to nothing else.

"My cousin and I wanted to see 'The Colleen Bawn,' which was coming to our town. And we thought it would be a splendid idea to make my father believe that that was one of Shakespeare's plays. If we could just do that we were sure it would be all right about going to see it! We found an old picture of Shakespeare writing at a desk, and on that we built our plot. For my cousin had a printing press, and it was simple enough to print at the bottom of the picture the interesting legend, 'William Shakespeare writing "The Colleen Bawn."' So I went to my father and told him all about the new Shakespeare play that was coming to our town.

"'The Colleen Bawn'? repeated the old gentleman; 'I don't remember that in Shakespeare's plays.' And he got out his Shakespeare and showed me that it wasn't there.

"'Well,' I said, 'of course, I don't know anything about it, but I found this picture. And I showed him 'William Shakespeare writing "The Colleen Bawn."'

"'Hm,' he said, with a perfectly grave face, 'if that is the case I think you had both better go and see what it is like!'

"It was years before I knew that my father had let us go to the play because he really admired our sublime nerve!"

POPULAR OLD PLAY REGION

(From the Cincinnati Enquirer.)

Louis Napoleon Parker's fame, so far as the United States is concerned, has been more closely identified with Wallack's Theater than with any other spot. And Wallack's ought to be grateful to him. It was slowly beginning to lag behind the procession, isolated in a region once sacred to Daly's, the Bijou, Weber and Fields Music Hall, and other playhouses which fifteen years ago and less were very conspicuously on the map of the New York theatergoer. It was "Pomander Walk," by Parker, that revived interest in the famous home of Lester Wallack. Then came George Arliss in "Disraeli," with an equally long run to his credit. Wallack's stock was looking up, and it was the indefatigable George C. Tyler, the "company" of Liebler and Company, who wrought the wonder. Whether the Lieblers have an interest in the old playhouse I know not; but after "Disraeli," they brought Cyril Maude over and installed him in Wallack's. His engagement lasted a year. In "Grumpy" he was able to challenge the long distance record of the newest uptown theater with a sensational hit.

And now we have "The Highway of Life," the latest Parker work. The piece is nothing but a series of character sketches from "David Copperfield," strung together on a slender thread of plot, but as interesting in its way of quaintness as "Pomander Walk," and as characteristically English. It will probably draw upon the same class of people who went out of their way to make the other offerings mentioned so popular. By the time it may be become necessary to change the bill, the new Broadway subway may be in operation, and then quite possibly that once familiar stamping ground of the elite theatrical populace will regain its lost prestige, for then it will be as accessible to playgoers as Times Square, a dozen blocks farther uptown.

LIKES THE CHANGE

Editor DRAMATIC MIRROR:

SIR.—Enclosed find a draft, for which please send me THE MIRROR six months. The change in price should prove a great boost to your excellent paper, and I wish it every success.

Yours very truly,

NEAL HARPER.

MANAGER ORPHEUM, READING, PA., Oct. 31.

MARRIED

Howard Martyn and Mary Valerio, of the vaudeville team of Martyn and Valerio, were married in St. Joseph, Mo., Oct. 8. The ceremony was performed at the court house by Justice Flynn. Miss Valerio's home is in Chicago, and Mr. Martyn lives in Mount Clemens, Mich. The team was appearing at the Crystal Theater prior to the wedding.

On Sept. 20, George Mila Seldon, of Harpers, Va., to Jeanette Miller, of New York city, in the High Episcopal Church, at Union Hill, N. J. They are appearing on the vaudeville stage.

Stanley G. Wood and Miss Bertha Mary Kreighoff, both of New York city, were married at the manse of the First Presbyterian Church, Meadville, Pa., Oct. 6, the Reverend Dr. William Irwin officiating. The bride is leading lady in the production of "A Pair of Sixes," and Mr. Wood takes the part of Lawyer Vanderbolt. The wedding was a surprise to the manager and the company.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

ALDEN AUBERN, Sea Isle City, N. J.—We have lost track of James Colville. If any reader can give us any information it will be gratefully received.

A READER, Salem, Ore.—Blanche Bates was born 1873 in Portland, Ore. At an early age she moved to San Francisco and there made her professional debut.

H. A. ARCHIBALD, Boston.—The United Theatrical Association can be addressed: Mrs. Edith Fanny Ranger, corresponding secretary, 311 Fifty-fifth Street.

GEORGE W. LAKE, Roland Park, Md.—Mr. and Mrs. E. H. Sothern, when last heard from, were at their Summer home in Litchfield, Conn. We are not sure where Frederick Lewis is playing now.

M. C. F.—Theodore Friebus is at the present time playing with some stock company. I have advised the stock editor and he will see if he can get Mr. Friebus's address. We will notify you later.

F. F.—See above.

RUTH COOPER, Chicago.—Albert Phillips played last week in Reading, Pa. He plays the husband in "A Fool There Was," with Eugenie Blair. Leila Shaw's address would be appreciated by THE MIRROR if some one would send it. We have mail for her. We have no reference to Sam M. Harry.

E. B., Memphis, Tenn.—Among the members of the Percy Haswell company are Angela Ogden, Sylvia Starr, Guy Deanery, and Francis Gieler. Clifton Crawford's picture is likely to appear soon in THE MIRROR. The S. I. printed in THE MIRROR refers to Staten Island, Borough of Richmond.

AMBITIOUS, Birmingham, Ala.—You might submit your sketch to some recognized vaudeville producer, as Joseph Hart, New York Theater Building, or Arthur Hopkins, 1493 Broadway; or you can produce the sketch yourself, arranging bookings through an agent. Read the vaudeville department for the names of some reliable agents. The best way is, of course, to submit the sketch to a producer, since it will then receive the consideration of experts who know what is likely to succeed. A third way is to send the playlet direct to some player who seems to fit the principal role. The prices paid in vaudeville for dramatic sketches depends upon many things: as the name of the author, who is in the cast, and the actual value of the playlet itself.

DEATHS

MRS. ELIZABETH WOOD, mother of Mrs. William Lord Wright, and an aunt of Eugene Wood, the magazine writer and novelist, passed away at her late home, Bellefontaine, O., on Sunday, Oct. 24.

THOMAS J. DREW, well known in musical circles both in Paterson and Brooklyn, died Nov. 5 at his home, 749 East Twenty-fifth Street, Paterson, N. J. For a number of years he was associated with the Brooklyn Opera company. He is survived by his widow, two sons, and a daughter.

ROBERT CHARLES GILFORT, formerly an acrobat, died at his home, 203 Main Street, Orange, N. Y. Mr. Gilfort, who was seventy years old, was well known as a collector of Indian relics and owner of the Deer Head Inn in Orange. His death is regretted by a host of friends.

FRANK CAMPBELL, brother of Miss May Irwin, the actress, died suddenly of heart disease on Oct. 26, at Idylease Inn, Newfoundland, N. J. He was fifty-nine years old, and for years had been identified with the theatrical profession in a business capacity. He was treasurer of the Bijou Theater in New York for many years, and took a prominent part in the arrangement of his sister's plays.

OTTOLENGUI. — The funeral of Mrs. Lillian Ottolengui, widow of Lee Ottolengui, manager of Shubert Theater, Newark, N. J., whose death occurred Sept. 26 at her home, 122 Broad Street, was held Sept. 29 in St. James's Episcopal Church, Belleville Avenue, near Third Avenue. Interment was private.

DAN PHENNEY, a well-known advance agent, who years ago represented Barnum and Bailey's interests committed suicide at Rochester on Oct. 1 by taking carbolic acid. At the time of his death he was ahead of the Lew Kelly and Bohman Burlesque Show. He was forty-five years old.

AIDA OVERTON WALKER died Sunday night, Oct. 11, at her residence, 107 West 132d Street. Her death was due to kidney trouble, with which she had long been afflicted. As a dancer, she was very clever, and after the death of her husband, George Walker, member of the famous team of Williams and Walker, she entered vaudeville. Before her debut in variety houses she was featured in such productions as "The Red Moon," "The Smart Set," "Sons of Pan," "Abyssinia," and others.

JAMES H. POWERS, formerly of the Three Powers Brothers, died Sept. 29, at his home, Providence, R. I.

ELIAS W. BOKKER, father of Miss Margaret Bourne, died suddenly at Nahant, Mass., Sept. 27.

ON THE RIALTO

THE MIRROR'S JINGLER

The frost that's on the pumpkin,
Just after Hallowe'en,
Reminds you of the bumpkin
Play that you have sometimes seen.
—*The Jingle Boy.*

The theatergoers of New York who are looking for novelty in their plays should find it in abundance in "The Garden of Paradise." The first scene is laid beneath the ocean and during it none of the twenty-five principals touches the stage. The first performance of the play will take place at the Park Theater the week of Nov. 16.

"Is she pretty?" asked a playgoer of the pub. man for a successful actress.

"Well, when she starts across the street the chauffeur cuts off the spark of his machine and the cop on the crossing has nothing for to do but gape and grow dizzy until she reaches the pavement."

Miss Florence Reed, of "The Yellow Ticket," says she has met many "grouches" in her day; but in Syracuse she saw a man that made all the others look like exponents of the "life is one round of pleasure" theory.

"One morning there were two middle-aged women sitting at a table directly opposite me," she relates, "and just back of them sat an old man with 'grouch' stamped all over his make-up. The women kept up a steady chatter, and one of them coughed almost continually in a manner that was very annoying. Presently she called the head waiter. 'Will you open that window?' she asked, indicating one near the table, 'I am choking to death.' 'No, don't,' said the other, 'if you do I'll freeze.'

"As the waiter stood undecided as to what to do, the old man beckoned him. 'Say,' he suggested, 'why not open the window a few minutes and let one freeze, then close it and let the other choke?'"

Henry Arthur Jones got the idea for "Mary Goes First" at a dinner party given by his son-in-law six years ago in Gibraltar. The son-in-law was one of the British commissioners appointed to sit on the Moroccan troubles engaging the English authorities at that time; and among other of his duties was the giving of an official dinner party to the various dignitaries. As the latter represented every rank in the United Kingdom, from a Duke to plain Mr. Jones, the question of precedence assumed the proportions of a gigantic nightmare for the host, and so impressed father-in-law Jones that he immediately drafted a scenario for a play, with the question of who should go in first to dinner as the theme thereof. Instead, however, of making men the protagonists as they were at the original dinner party, Mr. Jones substituted a pair of ladies.

STAGE NOTES

Marie Chambers has been engaged by Joe Weber for a role in Guy Bolton's new play, "Suttee."

The Alhambra Playhouse opened in Marion, Ohio, Nov. 9. Mr. Gus Sun is the owner and Hosea F. Meyer manager.

Hubert Wilke has not been engaged for "The Lone Wolf," as was recently stated, but is at liberty, considering several offers.

Mlle. Dazie has been engaged by Fred C. Whitney for a leading role in "Lady Luxury," the new musical comedy by Rida Johnson Young and William Schroeder.

Fanny Argyle and her husband, W. B. Austin, sailed Nov. 4 on the *Lusitania* for Europe. If connections can be made, Mr. and Mrs. Austin will visit London, Paris and other cities.

Elizabeth Kingston, manager of Actors' Child League, 1812 White Plains Avenue, gave a Hallowe'en party Saturday afternoon to the children of the house. A literary programme was given by the children.

William A. Brady, in a letter to Mayor Mitchel, has offered the proceeds of one performance of "Life" at the Manhattan Opera House to the Belgian relief fund, the date of performance to be agreed upon later.

Harold Chapin, the author of "The Marriage of Columbine," whose whereabouts Charles Hopkins, director of the Punch and Judy Theater, has been trying to establish for over two months, has been located. A letter received recently from Mr. Chapin in London says he has been "wielding a stretcher" in the hospital corps of the British army. He has been serving in Belgium, but at the time of writing was home on sick leave.

WAR HURTS THEATRICAL BUSINESS

Managers Exceedingly Active in Spite of the Most Unprofitable Period in History of Theater

Whether the war or the dearth of visitors in New York is responsible for the condition, theatrical managers are reporting the most unprofitable period in the history of the theater. Plays which are universally recognized as big hits are greeted by half-filled houses, while attractions which in any ordinary year would be drawing fair audiences are struggling along with little or no business. With the possible exception of "Chin Chin," the Montgomery-Stone piece, not a single production in New York is playing to "standing room only."

This depression in theatrical business is not confined to New York. Throughout the country managers are complaining of poor business. Particularly is this true of the district between Cleveland and Omaha, where many attractions are reported to be closing after unsuccessful bids for patronage. On the Pacific Coast conditions are somewhat more favorable, if the business done by "Disraeli" in San Francisco last week is any criterion. The play is said to have played to $10,000.

Among some of the prominent producers there is talk of a sweeping reduction in salaries, following the example of the big vaudeville interests. Recently the salary of every artist playing United Booking "time" was cut anywhere from 10 to 33 per cent.

That the managers are going ahead with their plans, however, in spite of the poor conditions, is shown by the fact that all plays announced among their plans last Summer are gradually reaching the light of production. It is significant to note that up to Nov. 1, fifty-seven plays and playlets have been produced this season, whereas for the same period last year but forty-nine had been staged.

LEGITIMATE THEATERS TO SHOW FILMS

Universal Film Company Establishes Booking Offices to Route Big Film Attractions in First Class Houses

An invasion of the legitimate field by prominent motion picture manufacturers, compared to which all previous invasions will seem insignificant, has recently been launched by the Universal Film Company. This concern has established booking offices from which it will route feature film attractions in first-class theaters in the manner of legitimate productions. This movement, regarded as one of the most progressive in the history of the industry, is likely to be received with acclaim by theatrical managers throughout the country, who see in it some relief from the financial stringency of the present season.

As a result of the war, the theatrical business is regarded as suffering the most serious depression in its history. It is reported that road productions are closing to an unprecedented degree and that those continuing are playing to poor business. Owners and managers of theaters, however, believe that they will offset in some measure the unprofitable season by showing film attractions at frequent intervals.

The Universal's booking offices will take charge of all features of five reels and over; routes will be arranged, advance men will be sent out, and advertising campaigns will be conducted in a manner befitting a high-class theatrical production.

The first attraction to be released from the new booking offices will be the six-reel feature, "Damon and Pythias," said to be one of the most stupendous productions ever turned out by the Universal Company. In this feature the leading parts are played by Cleo Madison, Anna Little, Henry Worthington, Herbert Rawlinson, and Frank Lloyd. To support them one thousand picture actors are employed.

The picture will be shown simultaneously in New York, San Francisco, Boston, and Chicago, following which the booking offices will send the various shows on tour to be exhibited in the highest class theaters in the country.

PUNCH AND JUDY OPENS

"Marriage of Columbine" First Attraction at New York's Newest Theater

New York's newest playhouse, the Punch and Judy Theater, on Forty-ninth Street, east of Broadway, built by Charles Hopkins, an actor-manager, was opened last night with Harold Chapin's "The Marriage of Columbine."

For several years the little theaters of Paris and London, New York, Philadelphia, and Chicago have been features of the intellectual and smart Bohemian life of those cities, and the Punch and Judy is the third of its class to be opened in New York. The naming of the Punch and Judy does not indicate the character of the performances to be given there.

The stage is ample to produce any sort of entertainment from a little comedy to a comic opera. The seating capacity is two hundred and ninety-nine. The auditorium is constructed and decorated in a modern adaptation of Old English. The ceilings are lofty and heavily beamed, and furnished with large old English candle fixtures carrying electric lamps. The tapestries of the boxes are an imitation of the period of Louis XIII.

Hazele Burgess, who is in the South starring as Nell in "Stop Thief," has bought a cotton plantation at Laurens, S. C.

THE NEW PUNCH AND JUDY THEATER.

FRENCH PLAYS BEGIN NOV. 16

Company from Paris to Open in "Une Femme Passe" at the Century Lyceum

Lucien Bonheur, president of the French Drama Society, has announced that the season of French plays under the direction of that organization, will begin at the Century Lyceum on Nov. 16. The following members of the French company, Madame Revyl, Guerand, Meurville, Decellier, and Diska, and Messrs. Benedict, Joffroy, and Chalais, arrived Monday on the *Rochambeau*. Madame Yoska and other members of the company are already in New York.

"Une Femme Passé" will be played every night the first week, and also at the matinees on Thursday and Saturday. The play is a study of a clever man in the toils of an unworthy love. On Friday afternoon of that week the first of the "literary" matinees will be given. For this Rostand's "Les Romanesques" has been chosen.

TO WRITE PLAY FOR MISS DORO

B. Macdonald Hastings, the English dramatist, who came to this country to direct the rehearsals of his new play, "That Sort," has recently made arrangements to write a play for Marie Doro. The production will probably be made during the Fall of 1915.

The PUBLICITY MEN

J. H. Dillon is using a lengthy review by Alan Dale in his newspaper advertisements of "The Only Girl."

Arthur Edwin Krows has been obtaining some excellent spreads in the Sunday papers for "A Pair of Silk Stockings."

William Bartlett Reynolds, ahead of John Drew in "The Prodigal Husband," was in town last week after an active campaign in the Middle West.

Rodney Richmond has conducted exclusively the whirlwind campaign of publicity for the committee of mercy benefit at the Park Theater.

J. Dimitri Stephon recently contributed an interesting interview to the magazine section of the New York *Call* bearing the title of "On Both Sides of the Curtain with a Yiddish Actor-Devil." The actor in question is Samuel B. Schpelt, who is appearing in "God, Man and Devil" at the Kessler Theater.

Howard Herrick was the only press representative who took advantage of the advertising possibilities of New York's tercentenary parade recently. He had an automobile in the procession placarded with signs of "William Faversham, 'The Hawk,' at the Shubert Theater."

S. Jay Kaufman, press representative for "The Law of the Land," has been doing all sorts of publicity for the piece with the result that it has "caught on splendidly." He inaugurated a Masonic week, a Knights of Pythias week, a Police Inspectors' night at which the New York Police Inspectors saw the play as the guests of George Fawcett, who is playing the police inspector in the play.

FROHMAN WINS SUIT

Court Decides That He Controls Picture Rights of "Captain Jinks"

The Appellate Division of the Supreme Court handed down a decision of great importance to theatrical managers Nov. 6 in the case of Charles Frohman against William G. Fitch and the American Play Company, to the effect that motion picture rights to a play are automatically vested in the manager who owns the exclusive producing rights to the play.

At the time "Captain Jinks" was presented there had been no motion picture production of any play, and Mr. Frohman's contract with Clyde Fitch, the author, made no reference to motion pictures. After the death of Clyde Fitch his estate sold to the American Play Company the motion picture rights to the play, and thereupon Mr. Frohman commenced a suit to settle the question respecting motion picture rights.

It was contended by David Gerber, counsel for Mr. Frohman, that a motion picture representation of the play was a stage production, given in pantomimic form before the camera, and reproduced in theaters, and embraced in the exclusive right to performance acquired by Mr. Frohman. The Appellate Division unanimously held that the mere fact that by the aid of science it has been made possible, since Mr. Frohman entered into his contract, to produce the play in some manner not then contemplated, did not destroy Mr. Frohman's property or diminish the value of what he purchased.

DEATH OF TOM GALLON

The death of Tom Gallon, English novelist and dramatist, was announced in London on Nov. 4.

Tom Gallon was born in London Dec. 5, 1866. He was educated privately, and his first work was that of a clerk in a city office. Later he became secretary to the mayor of a provincial town, but on account of ill health he was compelled to take long walks in the country. While searching for health on these tramps, ideas for short stories came to him and he became a writer. Among his publications were "Prince of Mischance," "A Rogue in Love," "The Charity Chest," and "The Cruise of the Make-Believe." Some of his plays were "The Man Who Stole the Castle," "The Devil's World," "The Great Gay Road," and "Memory's Garden" (with Albert Chevalier).

PERCIVAL KNIGHT—AUTHOR

Percival Knight, who leaped into fame some years ago in "The Arcadians" as an interpreter of dolorous comedy roles, is making bid for permanent glory in another direction. This time he is an author of a one-act play, entitled "Into the Mire," which was presented at a benefit performance at the Park Theater last Sunday night. In the cast were Pauline Frederick, George Probert, Francine Larrimore, and Blanche Fisher.

LIEBLERS GET "THE PHILOSOPHER"

The Liebler Company will shortly produce a new play by Grace Heier, entitled "The Philosopher."

THE FIRST NIGHTER

Mme. Nazimova in "That Sort"—Marie Tempest Charming in "Mary Goes First"—"Papa's Darling"—"The Outcast," Etc.

"THAT SORT"

Play in Three Acts by Basil Macdonald Hastings. Produced by the Liebler Company at the Harris Theater Nov. 6.

Dr. Maxwell ..... Charles Bryant
Phillip Goodier ..... Vincent Serrano
Sir John Heppell ..... David Glassford
Hon. Derek Dallas ..... Wilfred Seagram
Boy Heppell ..... Master Cornish Beck
Mr. Klein ..... John Burkell
Lady Heppell ..... Charlotte Granville
Maureen Heppell ..... Beatrice Prentice
Page Boy ..... Charles Brown
Servants at Hotel ..... Carrie Merrilees, Jessie Abbot, Nona Murray
Butler at Sir John Heppell's. Clinton Hamilton
Diana Laska ..... Nazimova

After "The New Sin," we are frank to say that we expected bigger things of Mr. Hastings in the way of drama than "That Sort," which, while it has entertaining qualities, is hardly of a caliber calculated to advance the author's standing to a place among the creative dramatists of the day. I am ready to concede that the premise laid down in the problem, that the heart-hunger of a divorced woman for the child from which the law has separated her, may be productive of just such complications as are here developed; but the problem in itself is not particularly unique at this time, and there is in the entire handling of the question a certain trace of artificiality which I did not associate with Hastings.

Diana Laska is a divorced woman, still young and fairly attractive, despite years of dissipation. Her plea is that she married an elderly Englishman at sixteen, and inexperience made her yield to temptation. For sixteen years she leads a notorious life. When we make her acquaintance she has just attempted to kill herself in a London hotel. Dr. Maxwell restores her and takes an interest in the woman. He gains her confidence, and she tells him her story. Why has she sought her own life? Because of the ungratified longing of her heart for her child. She names her husband—Sir John Heppell, married again and the father of a son by his second wife. Dr. Maxwell is startled. He knows Sir John intimately. He has also heard of the notorious Diana Laska. But he will espouse her cause. She shall see her child. So he lays the matter before Sir John, and despite his indignant protest the repentant Diana is brought into his house, and Lady Heppell is informed of the truth. Diana wants to see her daughter, Maureen, and her wish is gratified, because if it is not the whole world will soon know that the notorious Diana is the mother of the fair Maureen—and Maureen just engaged to Philip Goodier! Sir John and Lady Heppell submit. Diana is to remain a short time as the nominal nurse of little Roy. We see her installed as a member of the household, happy to be near her child, though unrecognised by her. Here the interest shifts temporarily to Philip Goodier, Maureen's fiancé. Diana recognises him as a man of evil influences and a roué. To save Maureen from the consequences of a marriage to such a man she denounces him, and declares that she has been intimate with him. The marriage is broken off, as a matter of course, and Diana vanishes from the scene of action. She has seen her daughter, has made a friend of her; but she has not revealed her identity.

In its final analysis, this is the story of "East Lynne" over again in a new setting. This insidious suggestion of something familiar in the complications militates against the interest of the play, which, moreover, moves along the lines of least resistance and relies greatly on coincidences.

Madame Nazimova possibly has a congenial role in that of the pathetic heroine. She strongly embodies this pathos; but we prefer her in parts of purely intellectual tragedy, like Hedda Gabler, to one of penetrating soul pathos, like that of a mother longing for her child. Madame Nazimova is more a heroic tragedienne than an emotional actress. Mr. Bryant gives a good conscientious performance of the part of Doctor Maxwell, and Mr. Glassford is very acceptable as Sir John Heppell. The two characters of Maureen and Derek Dallas are drawn rather too closely according to the conventional lines of the old-time juvenile lovers, and also played in that spirit by Miss Prentice and Mr. Seagram. Mr. Serrano gave a first-rate account of himself as Philip Goodier.

"OUTCAST"

A Play in Four Acts by Hubert Henry Davies. Presented by Charles Frohman and Klaw and Erlanger. Lyceum Theater, Nov. 2. The Cast:

Geoffrey ..... Charles Cherry
Hugh ..... Warburton Gamble
Tony ..... J. Woodall Birde
Taylor ..... Leslie Palmer
Miriam ..... Elsie Ferguson
Valentine ..... Marguerite Leslie
Nelly ..... Anne Meredith
Maid ..... Nell Compton

Hubert Henry Davies came very near writing a big drama in "Outcast." The grip of the play is undeniable. In its compelling strength "Outcast" is far from Mr. Davies's earlier studies in femininity, "The Mollusc" and "Cousin Kate."

"Outcast" is the unrelenting but sympathetic and understanding story of the woman who trades herself for money and fine clothes—a study of a man and his mistress. At the opening of the play both of them are at the ebb of their fortunes. Geoffrey has been jilted by the woman he loves. He has turned to liquor and drugs and is fast becoming a derelict. She—the little outcast of the story—is passing his flat when one of Geoffrey's friends sprays some seltzer water from the window as a prank. It falls upon the bedraggled plumes of the girl's hat and they call her to the door of the flat.

Something about the little passer-by—her pitiful hopelessness—stirs Geoffrey. He is interested. Groping for something material to make himself forget, he establishes the girl, Miriam, in an apartment.

First it is her sense of humor—the one thing that has carried her through her wretched existence—that appeals to him. But latent qualities come to the surface under the warmth of his kindness. After all, Miriam is just a victim of circumstances. Like the unhappy Laura in "The Easiest Way," she might have been anything had the opportunities presented themselves.

She falls miserably in love with Geoffrey. She studies to make herself interesting to him. But they are just pals—with a sinister bar between them. She longs with a pitiful consuming desire to go with him everywhere—to be really something to him. But greater than her desire for marriage—although she wistfully dreams of it—is the suffering which comes of her realisation that Geoffrey still loves the woman who jilted him.

Then his old sweetheart leaves her husband and sends for him. They are planning to flee together when Miriam faces them. Instead of denunciations, there are tears of despair. The utter hopelessness of the girl's woe stirs the other. She realises how her husband—a good sort in his clumsy way—must be suffering, and she goes back to him.

But the old question—the ancient problem—faces Geoffrey and Miriam. He offers her marriage and tells her that they will go away to South America. In her own way, the girl has reasoned it out. "Whether you think of marriage as religious or as just human, it's a pretty solemn business," she says. "It's for good women. It's their reward." So they go just as they are.

Mr. Davies has not solved his problem. That is the weakness of his play. Instinctively we feel that, finally face to face with the question, he fell back upon the old ideas of religion and morality—of good and heaven and evil and the devil.

Goodness, to Mr. Davies, is something bound by conventions and ethics. The mistress—although she worked a regeneration in Geoffrey after he had been heartlessly jilted for a richer man by a so-called good woman—is condemned because she transgressed the social law. Mr. Davies's solution is obsolete. Neither does the renunciation of the shallow, self-centered wife entirely ring true.

"Outcast," if we except its unsatisfying ending, is sincere and vigorous. Mr. Davies's drawing of the two principal characters and his handling of dialogue are admirable. His first act—when the girl comes out of the night—is striking and compelling, but Mr. Davies's grip gradually lessens as the play advances.

Miss Elsie Ferguson is the Miriam. Miss Ethel Levey portrayed the girl in London—probably with bizarre and picturesque touches. But we could not desire anything more touching than Miss Ferguson's playing. It is one of the notable characterizations of seasons and establishes her among our few brilliant young actresses. She never played with such depth of feeling before.

The gradual development of the girl—first hardened by the brutality of life itself, then striving for something better to win Geoffrey's love, and finally a woman fighting against fate—is superbly depicted. She makes her points naturally, artistically and with surety. Never for a moment does she miss the characterization. Moreover, she is poignant and sincere in her emotional outbursts.

Charles Cherry, who, to be frank, was disappointing in "The Beautiful Adventure," is most admirable as Geoffrey. Mr. Cherry makes him absolutely human. That, indeed, is real acting. Miss Leslie has a role that is not very clearly drawn, but she reads her one speech in the final act with discretion and feeling. Mr. Gamble and Mr. Birde are excellent as Geoffrey's bachelor friends.

All in all, "Outcast" is an absorbing drama with a vital—if unsolved—theme and many big moments.

"PAPA'S DARLING"

A Musical Comedy in Three Acts. Book and Lyrics by Harry B. Smith. Founded on "Le Fils Surnaturel," by Grenet D'Ancourt and Maurice Vaucaire. Music by Ivan Caryll. Ensemble Numbers Staged by Julian Mitchell.

Achille Petipas ..... Frank Lalor
Sophie ..... Octavia Broske
Germaine ..... Alice Dovey
Le Blanc ..... Fred Walton
Yolande ..... Georgia Harvey
Rose ..... Dorothy Jardon
Colonel de Parris ..... Frank Doane
Marcel de Parris ..... Jack Henderson
Dorine ..... Edna Hunter
Madame de Parris ..... Lucille Saunders
Lieutenant Maurice ..... Horace G. Davenport
First Deputy ..... Albert C. Daris
Second Deputy ..... Peter Swift
Marguerite ..... Bertha Blake
Celeste ..... Flora Crosbie
Justine ..... Kathleen Veezy
Mignon ..... Polly Bowman
Florine ..... Teddy Hudson
Fifine ..... Elise Murray
Henriette ..... Millicent Murray
Guide ..... E. K. Edwards
Cupid ..... Polly Bowman

A tradition exists in New York that each year the New Amsterdam contributes to the theatrical gayety of the nation a farce sweetened to a particularly tasty degree by the pleasing music of Ivan Caryll. "The Pink Lady" established the precedent, after which followed in turn "Oh! Oh! Delphine," "The Little Café," and now "Papa's Darling."

As was the case with its predecessors, this musical comedy is founded on a French farce. The darling of the title is a fictitious offspring of a village professor, created for an excuse to make frequent sallies upon Paris, where he can indulge his affectionate disposition upon a music hall singer. The story is no funnier than countless numbers of its kind, but it serves its purpose admirably, which is to set off the tuneful melodies of the inexhaustible Mr. Caryll.

The producers have mounted the attraction sumptuously. A bizarre café scene, an unusually agile and pretty chorus trained by the tireless Julian Mitchell, and a cast of principals who can be relied upon to make the most of their opportunities, make an exceptionally agreeable and well balanced entertainment.

Mr. Caryll's score is, perhaps, not as distinguished as some of his other scores, nevertheless, he has provided some very delectable numbers. "Sparkling Moselle," a variation of "The Banks of the Sweet Katchewan," song from "The Pink Lady," "Who Cares," "Oh, This is Love," and "A Certain Little Way of Mine," are the numbers which will be especially popular in the restaurants.

Alice Dovey, as dainty and cunning as ever, and singing captivatingly; Frank Lalor exhibiting his epe sense of comedy in the conventional role of a frivolous old professor; and Jack Henderson, who contributes some excellent eccentric dancing, are members of the cast assembled from "The Pink Lady." Then to help the good work along, there are Fred Walton, who makes a capable assistant to Mr. Lalor; Dorothy Jardon, whose splendid voice is heard in the "Moselle" number, and Octavia Broske, who pleases in the unsuspecting wife of the professor.

"THE ONLY GIRL"

A Musical Farcical Comedy in Three Acts. Book by Henry Blossom. Music by Victor Herbert. Staged by Fred G. Latham. Adapted from Frank Mandel's Comedy, "Our Wives." Produced by Joseph Weber at the Thirty-ninth Street Theater, Nov. 2.

Alan Kimbrough (Kim), librettist. Thurston Hall
Sylvester Martin (Corkney), broker. Richard Bartlett
John Ayre (Fresh), lawyer ..... Jed Prouty
Andrew McMurray (Dunkle), painter. Ernest Torrence
Ruth Wilson, a composer ..... Wilda Bennett
Saunders, Kimbrough's valet ..... John Findlay
Birdie Martin ..... Louise Kelley
Margaret Ayre ..... Josephine Whittell
Jane McMurray ..... Vivian Wessell
Patrice La Montrose (Patsy), a soubrette. Adele Rowland
Ruby ..... Estelle Richmond
Violet ..... Marjorie Oviatt
Viola ..... Jane Hilbert
Paula ..... Claire Standish
Pearle ..... Gladys Schultz
Renee ..... Jeanne Darrs

Act I.—The living room of Kimbrough's apartment, New York. Act II.—The same. Six weeks later. Act III.—The dining-room. Same evening.

When Frank Mandel's adaptation of Ludwig Fulda's charming comedy, "Our Wives," was produced at the Gaiety Theater, those who saw it were delighted with its clever story. For some reason the play did not meet with popular patronage, and it was withdrawn. Whoever thought of reviving "Our Wives" in the shape of a musical comedy is to be congratulated on so happy an idea, for "The Only Girl" is an entertainment well worth seeing. There is genuine enjoyment to be extracted both from the book and from the music. Mr. Blossom has had the good sense to preserve the original story with much of the dialogue, so that Mr. Herbert had the advantage of so exceptional a thing as an interesting book free from the claptrap and cheap humor so often forced upon us as an accompaniment to good music.

Mr. Blossom has added a soubrette and several show girls as a leavening influence, and he employed these characters quite sanely without demanding too wide a stretch of the imagination. There is no silly ass strolling through "The Only Girl," for which we should be grateful. The four leading male characters are necessary to the plot and not merely brought in to display a specialty of some kind. There are no specialties in "The Only Girl." Its story is too good to require them. Victor Herbert's music is at times a bit reminiscent of some of his other successful compositions, but is always tuneful. Several songs will no doubt become popular. "When You're Away," "Be Happy, Boys, Tonight," "When Your Ankle Wears the Ball and Chain," and others were enthusiastically encored.

The story of "The Only Girl" tells of four friends who have determined to remain bachelors. One by one they get married to "the only girl." Only one of the four is left. He is a librettist, seeking a composer who will write an opera for him. Hearing an exquisite melody from the apartment above, he sends for the musician. To his surprise the composer proves to be a beautiful young woman. As he dislikes women heartily, he is greatly disappointed, but finally concludes to treat her in an impersonal fashion, asking her to do the same. So they work together like two machines until at the close of the play he joins the benedicts. His three friends and their brides form an amusing part of the plot.

As Ruth Wilson, the composer, Wilda Bennett charmed by her fresh voice and pretty face. Adele Rowland made Patsy, the soubrette, very funny and very popular. Thurston Hall as the librettist was excellent, as were the other members of the cast. John Findlay deserves a line all to himself for having given so artistic and sympathetic a characterization of Saunders, the librettist's valet.

"MARY GOES FIRST"

Comedy in three acts and an epilogue by Henry Arthur Jones, with Marie Tempest, under the auspices of Messrs. Shubert. Comedy Theater, Nov. 2.

Sir Thomas Bedsworth ..... Kenyon Musgrave
Richard Whichello ..... Franklin Dyall
Felix Gaipin ..... W. Graham Browne
Mr. Tadman ..... John Alexander
Dr. Chester ..... Herbert Ross
Harvey Betts ..... Guy Newall
Pollard ..... Norman Lorimer
Dakin ..... Horace Cooper
Lady Bedsworth ..... Kate Serjeantson
Ella Southwood ..... Lillian Cavanagh
Mrs. Tadman ..... Barbara Fenn
Mary (Mrs.) Whichello ..... Marie Tempest

Marie Tempest, who is one of the most welcome guests from the other side who visit us, inaugurated what is announced as her farewell tour with a typical English comedy from the pen of the veteran, Henry Arthur Jones. It is a frothy little comedy of no great consequence, and rather too exclusively English in coloring to get the advantage of all there is in the universal note which the author strikes; but as a vehicle for the vivacious ex-star of "The Fencing Master," it is entitled to our serious regard.

"Mary Goes First" deals with the witty if censorious comments of Mrs. Mary Whichello, at an evening party, on the color and style of the coiffure of a somewhat bizarre lady whose matter-of-fact husband has just been invested with the title of "Sir." She is overheard calling her an "impropriety," and a lawsuit is started. In fighting this lawsuit, the irrepressible Mary manages to carry an election for a feckless young lawyer to Parliament and to capture a peerage for her own husband, then compromising with her enemy. Needless to say, Miss Tempest is cut out for a part like that. Underneath the bland surface of the comedy seems to lurk a concealed satire on some of Henry Arthur Jones's playwriting confreres who have recently been titled by the King. But this may be merely an idle fancy. At any rate, Mr. Jones is hardly less sparing than Bernard Shaw in dealing with the dispensation of titles; in which he has my entire sympathy, as I regard the author of "The Middle Man" more deserving of honors than several of his confreres that have preceded him. Save for the rather heavy local color, "Mary Goes First" is a bright, breezy little satire, peopled with a variety of distinctive individualities, marked by equally distinctive national traits, and rather well played. Mr. Graham Browne appeals strongly in the part of the young lawyer, and Mr. Musgrave and Kate Serjeantson give a very effective performance as two elderly types of a country gentry whose vanity and deficient sense of humor are proverbial. Another forceful and characteristic portrayal is that of an old lawyer by Mr. Alexander.

The comedy will be kept on until it exhausts its popularity, when several of Miss Tempest's former triumphs will be presented.

"SUZI"

A comedy operetta in three acts. Book and lyrics by Otto Hauerbach. Founded on a Hungarian operetta by Franz Martos. Music by Aladar Renyi. Staged by George Marion. Produced by Lew Fields, Inc., at the Casino Theater, Nov. 3.

Joseph ..... Juan Villasana
A. Pasa ..... Gertrude Rutland
Ali ..... Adelaide Mason
Masha ..... Laura Hoffman
Rumor Pasha ..... Arthur Lipson
Count Emerich ..... Melville Stewart
Countess Rosetti ..... Fritzi Von Busing
Stephen ..... Robert Evett
Dr. Herring ..... Tom McNaughton
Suzi ..... Jose Collins
Herr Horn ..... Lew Hearn
Lina Balzer ..... Dennis Edisa
Chef de Reception ..... Gilbert Clayton
Marie ..... Gene Peltier
Celeste ..... Pauline De Lorme
Gabrielle ..... Adelaide Vernon
A Maid ..... Esther Rutland
Wilma ..... Elsa Reinhardt
Tina ..... Georgie Cummings

If "Suzi" is representative of the mu-

sical entertainments the Austro-Hungarian market is at present providing, it could scarcely result in disaster were American producers to follow our manufacturers in adopting the "made in America" slogan. The tradition has long existed that musical comedies must have had their origin on the banks of the Danube in order to be eligible for Broadway approval. This latest product differs to no appreciable extent from its predecessors, save that its appeal is to the eye rather than to the ear. Colorful in its settings and costumes, containing some pleasing if not distinctive melodies and humor sufficiently Broadwayed to be comprehended, it should attain a certain popularity with those who are not meticulous in their selection from the theatrical menu.

No operetta, however attractive its coloring or skilful its staging, can hope for a permanent and distinguished niche in the theatrical hall of fame unless it possesses such essential ingredients as a good score or a humorous libretto. No evidence of the humorous book which the operetta must have contained to suffice for the mediocrity of its tunes is apparent in the adaptation.

The story, of a romantic nature, had some dramatic interest in its development. A son of a Hungarian count is in love with a prima donna, but is compelled to forsake her for a lady of his own aristocratic station. The noble lady, however, appreciates his true matrimonial ambitions and conveniently arranges a match between the actress and her admirer, not, however, without the necessary musical comedy complications of misunderstandings and mistaken identities.

The most ambitious number in the score was "Oh, Fascinating Night," a waltz of soothing refrain which should prove a great favorite in the tangoriums this Winter. Franz Lehar has contributed a number which is decidedly reminiscent of "Kiss Me Again" from "Mlle. Modiste." An interpolation by Paul Lincke is more fortunate in its originality and presents opportunities for a humorously quaint interpretation which, however, are not seised by Connie Edisa and Lew Hearn.

Jose Collins was captivating in the title-role and sang admirably. Robert Evett was pleasing as her lover. Fritzi von Busing contributed dignity and charm to her performance of the royal lady. Connie Edisa played a stage mother in her accustomed manner. Tom McNaughton relied solely upon an amusing make-up as his share to the evening's entertainment, and Lew Hearn was his assistant with a squeaky voice.

AT OTHER HOUSES

CENTURY OPERA HOUSE.—"Aida," which is regarded as one of the most popular of grand operas, will be sung at the Century Opera House this week, with a cast including several of the favorite artists that appeared in this Verdi masterpiece when it was initially produced at this institution last season. The title-role will be sung by Miss Ewell, and Mr. Kingston will be heard in the role of Radames, which he will sing at every performance with the exception of Saturday evening, when Mr. Bergman will have the role. Miss Howard will again voice the measures of the Princess and Thomas Chalmers and Louis Kreidler will alternate in the role of Amonasro, the former assuming it Friday and Saturday nights and the latter Tuesday night and Thursday matinee. Mr. Jacchia will conduct the orchestra and Coini the pompous march of triumph. Albertina Rasch will lead the dances, etc.

The role of Niclaus in "The Tales of Hoffman" will be sung this week by Miss Elizabeth Campbell at every performance with the exception of Thursday evening, when Miss Lydia Lindgren will be heard. Miss Lindgren is a Swedish mezzo-soprano, and has attained prominence in her native land on the concert stage.

GRAND OPERA HOUSE.—"My Friend from Kentucky," composed of a colored cast, plays this week at the Grand. The author, J. Leubrie Hill, has displayed some ingenuity in handling the play. Some well-known colored comedians and minstrels are in the cast; among them are: J. Leubrie Hill himself; Happy Julius Glenn, the famous Wangdoodle comedian of the Black Patti show; Brown and Gains, A colored team that have a reputation as mirth provokers of unusual ability; Abbie Mitchell, known as the girl with the silver voice, and dainty Evon Robinson. Miss Robinson has won great favor and in "My Friend from Kentucky" she has been given an excellent part. A carefully selected chorus of forty enlivens the rest materially.

STANDARD THEATER.—For the week Nov. 9, Guy Bates Post will be seen for the last times in New York in the title-role of Richard Walton Tully's Persian romance, "Omar, the Tentmaker," in which he enjoyed a long engagement at the Lyric and Booth Theaters last season. Mr. Post will be surrounded by the original cast of players, prominent among which are Fred Eric, Louire Grassler, Dorothy Turek, John Hunter Booth, Gerald Pring, and J. M. Waller. In the leading role of this play Mr. Post gives the most significant interpretation of his career.

"PANTHEA" NOW AT THE NEW YORK

"Panthea" has succeeded "Big Jim Garrity" at the New York Theater, beginning Nov. 9. The house will go under a one-week policy until the arrival of Harry Lauder.

Melvin Hunt will return to the stage soon, after a retirement of two years owing to a nervous breakdown, and will appear, in a new production to be made, early in January.

HOLT TO PUT ON "BANK ACCOUNT"

Edwin Holt has secured Howard Folsom Brock's one-act play, "The Bank Account," which created a sensation in Boston last spring when presented by the Harvard Dramatic Club. The playlet has already been translated into several languages. The story of the play concerns an elderly man whom the relentless march of youth is fast forcing to the background of inactivity. He plans to resign from his duties of bookkeeper before he is discharged, and with his savings of $5,000 buy a farm where he and his wife can peacefully reside for the remainder of their days. The man then learns that his wife has squandered the bank account and he is forced in consequence to continue with his bookkeeping, with the knowledge that his dismissal is but a question of time.

Mr. Brock is a Boston newspaper man and a graduate of the Harvard school of playwriting.

VERDICT FOR MASON SET ASIDE

Judge Finelite, in the City Court, recently set aside the verdict returned against Charles Frohman in an action which he had brought against John Mason to recover $700 alleged to be due on a promissory note. The Justice gave as reasons for his decision, first, that the jury had disregarded the instructions of the Court based on the evidence as testified to by Mr. Mason that he had received a certain salary from A. H. Woods which was in excess of that stated in contract with Mr. Frohman, that therefore, Mr. Frohman did not owe Mr. Mason any money; and secondly, that there was a mistake in the jury finding the verdict, as it had disobeyed instructions.

DELLA FOX LEAVES $4,332

According to the State's appraisal of her estate, Della Fox, who was Mrs. John D. Levy off the stage, left but $4,332 when she died on June 16, 1913. Her only property consisted of $243 in cash, jewels appraised at $10,910, against which there were liens aggregating $6,543, and theatrical costumes —one boy's suit and two dresses, appraised at $100. The estate is left to her father, A. J. Fox, of St. Louis, a theatrical photographer.

FROHMAN'S NEXT PRODUCTION

Charles Frohman's next production, opening in Philadelphia, will be "Driven," a four-act comedy by E. Temple Thurston, which was first given at the Haymarket Theater, London, where the leading parts were taken by Alexandra Carlisle, Owen Nares, and Audrey Smith. After its engagement in Philadelphia, "Driven" will go on tour before coming to New York.

RUTH ST. DENIS WEDS

Ruth St. Denis, the dancer, was married secretly in the Aeolian Building here on Aug. 18, to Edwin Shawn, a dancer, of Kansas City.

The ceremony was performed by the Rev. W. F. Otterson with only a few relatives and close friends present, according to an announcement made Oct. 30 at Battle Creek, Mich., where the couple are now filling a theatrical engagement.

"DELPHINE" CAST ENTERTAINED

The Houston, Tex., Press Club entertained the members of the "Oh, Oh, Delphine" company at a "ballahoo" on the evening of Oct. 21. A delightful entertainment was provided by the club, after which members of the company responded. Refreshments were served and the remainder of the evening was spent in dancing.

SINGER MUST PAY HAMMERSTEIN

The judgment for $30,000 obtained by Oscar Hammerstein against Florencio Constantino, the Spanish tenor, for breach of contract because Constantino left the Manhattan Opera company and went to the Boston Opera company was affirmed Oct. 30 by the Appellate Division of the Supreme Court.

MISS THURSTON SUES HUSBAND

Adelaide Thurston, the actress, filed suit in the Supreme Court Oct. 30 to recover $8,000 lent to her husband, Francis X. Hope, between 1910 and 1913. Mr. Hope was formerly manager of productions in which his wife appeared and is now manager of "It Pays to Advertise."

RENEE BOUCICAULT WEDS

Renee Boucicault, seventeen years old and daughter of the late Aubrey Boucicault, was married Oct. 21 to C. R. Seelye, twenty-eight, who is connected with the Sterling Advertising Company.

The ceremony was performed in the Little Church Around the Corner.

NEW PLAY FOR GARDEN THEATER

"Pilate's Daughter," a miracle play by Francis L. Kenzel, in which only women appear, will be brought to the Garden Theater on Nov. 23. The stage will be remodeled to make room for the one hundred and fifty players.

NEW PLAY BY JAMES FORBES

James Forbes, author of "The Chorus Lady" and "The Traveling Salesman," has written a new play, which Belwyn and company have accepted for immediate production.

SYDNEY, AUSTRALIA

American Talent and Others on the Big Island of the Pacific

SYDNEY, AUSTRALIA, Sept. 11 (*Special*).—At Her Majesty's Theater Maggie Jarvis and Suzanne in "The Girl in the Taxi" has still got the Sydney audiences at our leading playhouse. She gives a very winsome performance. C. H. Workman and Billy Rawlins assist cleverly in their comedy parts as Pomarel and the baron, respectively.

Surely there is not a more experienced artist in the theatrical business than "Australia's Own Nellie Stewart." This artist has displayed her many talents in every line of the theatrical profession except vaudeville and circus, and has never failed at any one from the heaviest of tragedies to the lightest of operas, and is now reaping another success in "Madame Du Barry." Local reports refuse to mention the other artists good as they are so as to give the star unusual prominence. Among the leads supporting are: Clarence Blackistan, Lewis Willoughby, and Vivian Edwards; others totaling forty-eight speaking parts, also assist. Harry Roberts, who played the Papal Legates in the New York production some time back, produced the piece which is excellently mounted at the Theater Royal.

Muriel Starr must claim to be one of American's foremost actresses if she continues to do over here as she has been doing for the last twelve months. The leading local critics are very laudatory in their notices of her performance in "The Chorus Lady" as Patricia O'Brien. Mary Worth, with Mrs. Niblo (Josephine Cohan), are among the most popular actresses that have visited Sydney for some time. E. W. Morrison, Lincoln Plumer (also American actors) do well, and Boyd Irwin as the lover, Dan Major, gets worthy recognition. All are at the Criterion.

Louis Mayer and Beaumont Smith's Dramatic company opened at the Palace on Saturday last in "The Clash of Arms," a drama depicting scenes and incidents similar to those at present existing abroad. The result has been disastrous, as the piece only ran four nights; the setting was good, but the play was too much for the people here and received a terrible impetus from the following morning's papers. It has been replaced by the Oriental drama, "Mr. Wu."

George Willoughby's Dramatic company changed the bill at the Adelphi last week for "Under Two Flags." The cast failed miserably, the scenery was not up to the usual Adelphi standard, and with the exception of an exciting cabaret at the end of the second act covering Bertie Cecil, Cigarette and the soldiers firing the powder and guns, amid insane roars and rifle shots. The whole performance was very wearing and uninteresting. George Crone as Bertie Cecil did not seem at home as usual, and Vera Remmore as Cigarette was quite out of the question. One other bright spot in the production was Miss Orial Hotson as the princess. "The Soldier's Wedding" replaced "Under Two Flags" last Saturday, and is a much better attempt. The long looked-for "Pot Luck" will make its first appearance on Saturday next, being interpreted by a specially imported American company, per favor of the executive E. J. Carroll. The company is headed by Marguerite Bergerda, who plays Fatima Ryan, Kelly, he was the originator of this role in the New York production.

West's Pictures reopen at the Glaciarium Saturday. The star item will be a six-reel drama, "Spartacus," also "The Drug of Oblivion," the Keystone comedy, "Laughing Gas," and others will complete the programme.

Spencer's Pictures at the Lyceum have now installed the continuous picture system, and from last Monday there has been a marked increase in the box-office figures. "The Vanity Case" had a successful run last week, and the chief item of interest now is "The Million Bid," the story of Agnes Belgredon; it is capitally acted.

The weekly change of programme has brought forward at the Crystal Palace, a new Keystone comedy, much longer than usual but not quite as humorous; it is entitled "Mabel's New Job." At the Lyric a detective story, "The Mystery of Captain Dawson," is being featured, together with "The Australian Gazette," and others. At the Colonial "The Afghan Riders" is the main attraction. At the Empress "The Crucible of Fate is doing good business. A picture of special interest at present being screened at the Crystal Palace shows the French army bridge building and railway tracking.

At the Globe the American Selaig picture, "Jack Ray"; Bellance film, "Caught in the Web," and the Urban scenery, "Sammy's Moving Day," are the main attractions; but next week there will be a star attraction in "The Lights o' London," from the famous Sims's play of that name. At the Grand Theater "A Tango Pair" is the most popular of all films, and is deserving of a good run, as it is one of the best comics seen here for some considerable time. "A Corner in Thibet," "Two of Spades," "A Flash in the Dark," and others complete an excellent bill.

Madame Melba is to give a patriotic concert in the Town Hall in connection with the Royal Philharmonic Society. The famous Australian soprano is billed to sing with a chorus and orchestra totaling over four hundred performers and singers.

Madame Antonia Dolores, John Lemmone, and several well-known artists are also assisting at the numerous attractions that are arranged every evening, there being as many as three and four big concerts each night.

Le Roy Talma and Bosco opened at Brisbane last Saturday night to an overflowing house, crowds being turned away.

The death was announced last week of Brisbane's leading theatrical manager, Mr. Ted Holland. The deceased was a great favorite everywhere he was known, and was always very courteous and considerate to his artists; his death will be greatly regretted, especially in the vaudeville circles.

One of the largest matinees ever held here was given last Thursday at Her Majesty's Theater. The proceeds, totaling over £2,100 odd, being given to the Patriotic Fund. In the morning about forty motor cars loaded with theatrical artists paraded the city in processions and netted about £250. At the matinee the opening scene showed the deck of a warship with all the allies' officers coming to pay their respects to the admiral in command of the British vessel. The chorus was the opening one from "H. M. S. Pinafore." After this each of the theaters contributed items, chief of which were Miss Grace Palotta singing "Oh, Listen to the Band," and Jack Baldwin's "Song of the Sea," to the accompaniment of shouts of numerous styles of coins being thrown on the stage. A tableau depicting Brittania and her colonies (Canada being represented by Muriel Starr) concluded the performance, which lasted from 1.15 P. M. to 5.45. George Mathieson, business-manager, and T. Beatson, treasurer, by appealing efforts, "for the sake of the cause to move up," managed to squeeze over 3000 more into the gallery than it had ever previously held.

Hugh J. Ward, the honorable organizer, was assisted by a committee consisting of the leading managers here, and it was estimated that the Lord Mayor, Alderman Richards) that this gentleman has raised during his regime as a theatrical manager over £45,000 for different charities. He presented a silk Union Jack to the Committee for Auction, and it realized £300, afterward being presented by the purchaser to the Australian contingent now about to leave for the front. The four hours auctioning the previous Saturday at the different theaters by the leading artists realized over £300.

"The Yellow Ticket" opens shortly with Muriel Starr in the leading role, supported by the American artists at present appearing in "The Chorus Lady."

When Nellie Stewart wishes to change the bill, the old favorite, "Sweet Nell of Old Drury," will do the honors once more.

Bruce B. Hutton.

BY THE WAY IN THE EAST

At the Loomer Theater, Williamstic, Conn., "Peg o' My Heart," Oct. 9; "The Girl He Couldn't Buy," Oct. 14; "Under Cover," Oct. 20; "The Christian," picture, Nov. 12, 13. All picture houses doing fine business.

At the Academy of Music, Newburgh, N. Y., Oct. 1-3, "Cabiria"; Oct. 5-7, vaudeville; Oct. 8, "Too Many Cooks." At the Cohen Opera House Oct. 1-3, George Richards and company, Cook and Stevenson, Les Canadis, Fox Telegraph Office," and Five Bonnets; Oct. 5-7, Dave Ferguson, Willard and Hood, Hartley and Pisco, Miller and De Paola, and the Monkey Circus. A. R. W.

The German Opera House, Bellefonte, Pa., opened for the season Sept. 28 with "Seven Hours in New York" to a crowded house. The German has just been overhauled and is very attractive. The general effect is pleasing. The season promises to be a good one this year, on account of the large sums of State money to be spent on the State penitentiary building and the Pennsylvania State College. William Lewis' company presented "Heredity of Grossart" to a good-sized audience Oct. 1. The Manhattan Players week of Oct. 5-10. C. S. K.

At the Lyceum, Scranton, Pa., Billie Burke as Jerry Sept. 22. "The Winning of Barbara Worth" Sept. 24. "Kitty MacKay" Sept. 25. Fritz Tearney in "Miss Tobacco" Sept. 26. "The Midnight Girl" Sept. 28. "Graustark" Sept. 29. "The Governor's Daughter" Oct. 1-3. "Maggie Pepper" Oct. 5. "Lawrence of the Academy" by the Poli Stock company, Wyer Richardson, Loren Miller, and Marion Stevens secret. "Baby Mine" Oct. 7-10. At the Poli "Cabiria" holds the boards the entire week.

Miss Mae Desmond succeeded Lorna Elliot as leading woman at the Academy Oct. 5 in "Baby Mine." C. S. K.

"Everywoman," Oct. 11; "Midnight Girl," Oct. 2; "My Best Girl," Oct. 31; "Daughter of Virginia," Oct. 5-7; "Kitty MacKay," Oct. 8; "Blue Bird," Oct. 9, 10; "Cabiria," Oct. 12-14, at the Lyric, Allentown, Pa. The Grossman and Dr. Cook and "The Rajah from Pittsburgh." "Cabaret Girls" were at the Grand Opera House. High-class pictures at the Hippodrome and Pergola. F. L. S.

"Within the Law" played to a big house at the Colonial, Bedford, Me., Oct. 9. "Peg o' My Heart" followed Oct. 6. F. T. C.

H. Salian, manager of the Library Theater, Corry, Pa., has no fault to find with business so far. "A Pair of Silks" Oct. 2; "Seven Hours in New York" Oct. 3, and good houses. Unfortunately, Potash and Perlmutter" booked here Oct. 16 cancelled. The Grand Opera Company in "Faust" is booked for Oct. 23, and "The Quaker Girl" Oct. 30. Meanwhile vaudeville and pictures fill in nicely. The Library is now being booked by Al. Ascough, and good attractions are assured big business here. H. J. H.

BORN

Born, Oct. 27, in Cleveland, O., to Mr. and Mrs. William Haworth, their seventh child, a son, Joseph.

MARRIED

Kitty Watson, of the Watson Sisters, was married to Jack McGowan in Newark, Oct. 27, and the young couple were tendered a breakfast at the Nankin Garden after the evening performance. The dinner was given by Tom Miner, manager of Miner's Theater. Those present were Mr. and Mrs. McGowan, Mr. Mickey, sister of Miss Watson, sister of the bride; Mr. and Mrs. Jack Evans, Mr. and Mrs. Lorett, and Mr. and Mrs. George Melrose.

Nan Campbell, the actress, was married Oct. 29 to William W. Miller, a well-known railroad lawyer. The engagement was announced several weeks ago in THE MIRROR. Mrs. Miller will quit the stage.

Guy Burbank, treasurer of the Waterloo, Ia., Theater, was married to Miss Dorothy Bashor Nov. 4. After a week in the Twin Cities they will be at home in Waterloo.

DIED

M. E. WHELAN (Mike), died at Atlanta, Ga., Monday night, Oct. 26, after a long illness, of that city. Mr. Whelan was a well-known theatrical businessman. He was for a while with the Matt Grau attractions, and later conducted his own companies for years. Of late he had been connected with the U. W. Park Musical company in the South, where he was general agent for several seasons. His widow and daughter were with him at the end. He was born in Milan City, N. Y., and at the time of his death was forty-seven years of age. The remains were taken to Youngstown, O., for interment, where the deceased has a father and brother residents, both prominent physicians of that city.

Mrs. PEARL CRAIG, better known as Pearl Singleton, died Oct. 26 at her home in Tampa, Fla., aged thirty-three years. Her seven months old daughter died Oct. 23 without the mother knowing. Mrs. Craig is survived by a widower and two children. For eighteen years Mrs. Craig was a member of the Three Musical Coins, a vaudeville trio.

Mrs. CATHERINE MAGRANE, beloved mother of Thais Magrane, died Oct. 30, at her home in St. Louis, of heart disease. Age fifty-two years.

GILBERT MILLER SECRETLY WEDS

Gilbert Miller, son of Henry Miller, the actor, was married secretly abroad last July. Mr. Miller's bride, although an American, has resided at Deauville, France, for eight years. She was formerly Mrs. J. W. Allen.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Frederic Belasco is the inspiration of the Alcazar Theater in San Francisco. The Alcazar is the most expensively operated stock theater in the United States. It is Belasco's theatrical shrine. But somehow, so it appears from a heart-to-heart talk between Belasco and a San Francisco *Chronicle* man in which most of the cardiac outpourings are from Belasco, the people out there do not support the Alcazar as Belasco thinks they should. He doesn't understand why. His average weekly expenses are rarely below $4,500 and often run as high as $6,000, according to the people and the production. Fifty families are supported through the earnings of the Alcazar. The payroll numbers 100 people. The house is the only stock house in America that maintains, besides a leading man and woman, more than four players earning more than $100 a week. The average stock company, leading players and all, could be supported on what the Alcazar pays four of its people. That's what Belasco says. Besides its people of the stage, the Alcazar has a warehouse, a studio, a small sized sawmill and other accessories which help produce every week the settings of the stage. Belasco never uses the same set twice except in cases where success invites a repetition or a revival.

Many of the stars of the present day began in the Alcazar on small salaries. Charles Ruggles was there on $3.50 a week; he gets now somewhere in the vicinity of $250 a week. Thais Lawton was there at $40 a week; she is receiving now over $900. George Foster Platt was at the bottom of the payroll of the Alcazar. He is with Winthrop Ames now on a yearly contract of $10,000. Frances Starr is another product of the Alcazar. She isn't telling what she gets from the New York Belasco. Florence Roberts, wife of Lewis Morrison, received $60 a week from the Alcazar. Her salary now and percentage share is $961 a week. Laura Hope Crews had her start in the Alcazar, and Ernest Glendinning saw his star rising in the same house.

Oakland, across the bay, supports a stock company and a dramatic society. San Jose and Sacramento and Los Angeles support two stock companies, and Salt Lake City the same, while Denver keeps up from two to four. Belasco wonders why San Francisco shouldn't do better.

BALTIMORE POLI IN COMEDY

"Girls" Admirably Presented, "College Widow" for Thanksgiving Week

BALTIMORE (*Special*).—I have taken occasion in the past to remark upon the altogether excellent results achieved by the Poli Players when they choose to enter the field of comedy, so I was not totally unprepared for the wonderfully brilliant performance which they placed to their credit last week in the production of Clyde Fitch's "Girls." Without intent to disparage their efforts in other directions, comedy is their forte. The entire company was admirably cast. Messrs. Elton and Orr furnished abundant proof of poise and freedom of manner. Miss Grace Huff, Gertrude Bondhill, and Rita Davis as the three girls have never scored greater individual successes than was the case last week. Frankly, we have never enjoyed any performance of Miss Georgia Woodthrope's quite as much as her Lucille Purcelle. It was the finest bit of characterization she has yet placed to her credit.

The audiences were of the usual capacity and in appreciation were most enthusiastic. "The Butterfly on the Wheel" is being presented this week, with "The College Widow" as the Thanksgiving week bill.

I. B. KAHN.

MORLEY LEAVES FALL RIVER STOCK

FALL RIVER, MASS. (*Special*).—The New Bijou Stock company presented week Nov. 2-7, "The Little Lost Sister," with a new leading woman, Miss Marcelle Hamilton. Miss Ernestine Morley, the popular leading woman of the company, closed her engagement and returned to New York Oct. 28. For the past three weeks Miss Morley has been playing her parts under great difficulty, being very ill. During the week of "Merely Mary Ann," Miss Morley was under the constant care of the doctors. She thought it best to close her engagement, which she did much to the regret of the management and patrons. Miss Hamilton, who came well recommended, made her bid for popular favor in the character of Mary Randall, and made a very good impression. Hooper Atchley was a very good Harry Boland, while Ted Brackett, Maud Grafton, Edythe Ketchum, Margaret Johnson, W. Olathe Miller, and Carroll Ashburn gave excellent support. Well staged under the personal direction of Earl D. Dwire, who is the best stage director who has been here in stock. A fine performance, which pleased a large attendance.

W. F. GEE.

PRINCESS STOCK, DES MOINES

DES MOINES, IA. (*Special*).—Elbert Getchell presented the Princess Stock company in "The Woman in the Case," week Nov. 1. Miss Bainter is charming in the former Blanche Walsh role, while Margaret Dills does some of her best work of the season in the opposite role. Week Nov. 8, "Broadway Jones."

Edward C. Woodruff, leading man at the Princess, is rejoicing in a new automobile. George W. Watters, house manager at the Princess, is on duty again after a siege of a sprained ankle.

A. KAHN.

NANCE O'NEIL AND GEO. ALISON

PITTSBURGH (*Special*).—Nance O'Neil and the Sebenley Players presented "Cousin Kate" at the Sebenley week Nov. 2. Nance O'Neil in the title-role proved herself as capable in comedy roles as in tragic ones. George Alison was cast as Heath Desmond, his characterization proving praiseworthy. Among others in the cast were Louis Kimball, Roxanne Lansing, and Mathilde Deshon. "Her Own Money" followed. Alison was warmly praised by the critics.

PACKINER.

PELL TRENTON.

To essay the leading role in "The Ghost Breaker" on one day's notice is something which even a stock leading man would hesitate to do, yet this is the record established by Pell Trenton, one of the younger juvenile men whose experience has never before been strenuous. In stock and productions Mr. Trenton has done splendid work, but his quick study in Salt Lake saved the day and gained him a position unshakable in the stock world. Before he went to the stock company in Salt Lake he had held enviable engagements in the all-star cast of "Oliver Twist," "The Nest Egg," "Seven Days," also with May Irwin in "A Widow by Proxy," and a season in London with Sir Herbert Beerbohm Tree. With youth, talent, good looks and ambition, there is a wonderful future predicted for this juvenile leading man. Mr. Trenton has many friends who believe in him personally and professionally.

TACOMA EMPRESS CHANGES HANDS

The Empress Theater, at the corner of Ninth Street and Pacific Avenue, Tacoma, Wash., will reopen Nov. 15, with a new policy. Hitherto this theater has been known as Loew's Empress, a vaudeville house. Nov. 15, C. L. Richards, who has leased the house, will present the Empress Theater Stock company, a company new to Tacoma. Mr. Richards hopes to have for ingenue and leading man Florence Bell and William Brewer, both well known in Tacoma. The rest of the company will probably comprise players unknown to that part of Washington.

CORA BELLE BONNIE PLAYS SPOKANE

It has been announced that Cora Belle Bonnie, ingenue for the Portland Baker Players, will play leads for a stock company in Spokane, Wash. The company, presented by George L. Baker, will be installed Nov. 15. Miss Bonnie's position with the Portland Players has been filled by Irene Oshier.

"BIG JIM GARRITY" STOCK FOR KEITH

J. J. Maloney's "play scout," Al. Trahern, was the first to "nab" "Big Jim Garrity," the day it was released for stock, for the three Keith stock houses in Greater New York, the Bronx, the Crescent, and the Gotham. The Bronx Stock company will produce the play Nov. 16 and the Brooklyn houses will follow.

LOWELL SHERMAN IN BRIDGEPORT

Lowell Sherman, who recently left the B. F. Keith Stock company playing at the Bronx Theater, New York, is appearing this week in Bridgeport, Conn. Mr. Sherman is under the management of Frank Callahan and is leading man for the stock company now playing at the Lyric Theater, Bridgeport. During Mr. Sherman's appearance in the Bronx he won many friends, who regret losing him, as much as Mr. Sherman regrets to leave them.

LANG-MILLER, WOODWARD, OMAHA

OMAHA, NEB. (*Special*).—The Lang-Miller Stock company in "Kindling" at the Boyd, week Nov. 1, played to excellent business.

The Woodward Stock at the American made a satisfactory impression in "The Rainbow" the same week.

RINGWALT.

ACTOR SUES DOCTOR FOR DAMAGES

Leon McReynolds, well known in stock, has sued Dr. H. N. Mayo, of Salt Lake City, for $25,000, alleging that in an operation performed by Dr. Mayo his face has been disfigured and that an impediment in his speech is also a result of the operation.

MOZART PLAYERS, ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—The Mozart Players in "The Easiest Way" at the Mozart, Nov. 2-7, scored the hit of the stock season thus far; large business. All the favorites were seen at their best. "The Lost Trail," Nov. 9-14.

BERNS.

BROOKLYN STOCK NOTES

New People at the Crescent Welcome—Plays at the Grand and Payton's

An enthusiastic audience greeted the new Crescent Theater Stock company at its opening on Monday evening, Nov. 2. While many of the old favorites were conspicuous by their absence, it is obvious from the hearty receptions accorded the new members that they will soon be basking in popularity with Brooklyn stock patrons. "Bought and Paid For" was the opening attraction. The details were carefully looked after and the master hand of Director William Masson was very much in evidence. Charles Schofield and Isadore Martin were the only members of the old Crescent Players retained. Their appearance caused a storm of applause rarely equaled in this borough. Mr. Schofield appeared as James Gilly. The Keith interests were fortunate in securing the services of Corlis Giles, who made his debut as leading man. His interpretation of Robert Stafford was a finished bit of acting. While the role of Virginia Blaine doesn't afford any great opportunities, Frances Nielson, the new leading woman, demonstrated that she has unusual ability. She has personality, charm and all the other necessary qualifications of the stock artist. Last but not least, Clara Mackin, who will play seconds, won instant favor with her clever interpretation of Fanny Blaine. David Werner appeared as Oku. Edwin F. Reilly, to whom has been intrusted the business end of the new organization, is a Brooklyn man and is exceptionally popular with the theatergoers and press in this borough. Numerous floral tributes were presented to each of the members, who were in turn compelled to respond with short speeches.

Leah Winslow and Noel Travers scored with the patrons of the Grand Opera House in the principal roles of "A Fool There Was." Mr. Travers was very much at home in the Hilliard role, while Miss Winslow reveled in the many opportunities afforded the vampire. The principals received splendid support from the other members.

An elaborate offering of "The Lure" was presented at Payton's Lee Avenue Theater last week. Ann Singleton, late of the Bijou Stock company at Fall River, was specially engaged for the part of Kate Lockwood. The regular members of the company were seen in congenial assignments.

Rupert Hughes's drama of primitive love, "Tess of the Storm Country," was last week's attraction at the Gotham Theater.

J. LEROY DAUB.

BAKER STOCK IN SPOKANE

Plans for Attractions That Will Begin on Thanksgiving Day

SPOKANE (*Special*).—George L. Baker, director of the Baker Stock company in Portland and formerly general director of the old Baker Stock company that played at the Spokane Theater in 1911, will arrive soon in Spokane to assist Charles W. York and Dan L. Weaver in staging the first production at the Auditorium Theater of the Baker Players. The stock company will open about Thanksgiving Day, and Mr. Baker will be the general director, Manager York has just returned from Portland, where he spent ten days in connection with the coming of the stock company. In Portland Mr. York aided Mr. Baker in the selection of the company, and it is practically certain the leading woman will be Miss Cora Belle Bonnie, now playing leads with the Baker company in Portland. She is already under contract with Mr. Baker. She is a talented actress and recently scored personal triumphs in Portland in "Such a Little Queen," "The Master Mind," and "Paid in Full." Milton Seamon, personal representative of Mr. Baker, is in San Francisco to secure additional players for the Spokane company. Road shows booked for the Auditorium will be put on as usual, the stock productions being withdrawn temporarily. It is possible the stock company will be taken for short engagements in larger Inland Empire cities while road attractions are here. These attractions, as announced by Mr. York, are: David Warfield, De Wolf Hopper, Nat Goodwin, George Arliss, Maude Adams, Fanny Wards, Billie Burke, John Drew, "Seven Keys to Baldpate," "Milestones," "The Yellow Ticket," Ziegfeld's "Follies," "Everywoman," "Potash and Perlmutter," "Peg o' My Heart," "Too Many Cooks," "When Dreams Come True," "High Jinks," "A Pair of Sixes," "The Bird of Paradise," and the musical artists in Mrs. Allen's series.

W. S. MCCABA.

A WORD FROM ROCKFORD, ILL.

Patrons of the Rockford Stock company, playing at the Majestic Theater, Rockford, Ill., witnessed for the week Nov. 2 "Paid in Full," admirably presented and acted. The drama was given a most effective presentation and was received by excellent houses. Miss Nina Howell was accorded much praise in the character of Emma Brooks, as was Campbell Stratton, who fulfilled the role of Joseph Brooks.

W. A. AYRINS.

"CLOTHES," WITH NEW LEADING MAN

The Grace Hayward Stock company, now playing in the Warrington Theater, Oak Park, Ill., presented "Clothes" week Nov. 2. This play has been most graciously received and much comment is current about the way it has succeeded. Both scenically and dramatically the production has created a favorable impression upon all who witnessed it.

Dwight A. Meade, the company's new leading man, made his first appearance week Nov. 2. Mr. Meade is a successful actor. This is proven also by the fact that he has held several important stock engagements. Last Summer he appeared at the Grand Theater, Sacramento, Cal.

KEITH'S BRONX STOCK

"Stop Thief" was the bill for the second week of the B. F. Keith Bronx Stock company, the members of which seemed to enjoy their work quite as much as did the audience. Lowell Sherman, who retired with this bill, displayed his versatility in the part of Jack Deegan. Gertrude Fowler, who also made her adieus last week, will be greatly missed, as she had won a place quite her own with the patrons. The support the company offered was excellent, and all showed the interest they took in their parts.

Rowden Hall and Justina Wayne will hereafter lead the company. Both are well-known as players and have enviable reputations. The attraction this week, which will be reviewed in the next issue of THE MIRROR, is "The Lure."

IDA C. MALCOMSON.

WADSWORTH STOCK, "READY MONEY"

Following the record business of the last two weeks at the Wadsworth Theater, with John Lorenz in the title-roles of "Get Rich-Quick-Wallingford" and "The Ghost Breaker," Manager Ornstein, in response to requests of patrons, gave "Three Weeks," with Warda Howard as the Queen. Miss Howard was the first stock actress to appear in this part, and the second woman to play it in America. The play more than justified its selection, playing to crowded performances all week. "Ready Money" was a winner last week, with John Lorenz playing Stephen excellently. Richard Ogden, Jerome Renner, Carroll Daly, Henrietta Goodwyn, Edith Spencer, and Eleanor Brent gave splendid support.

HELEN AVERY HARDY.

FORSBERG PLAYERS, NEWARK

The Forsberg Players presented "The Littlest Rebel" at the Orpheum, Newark, N. J., Nov. 2-7, to splendid houses. Constance Robinson, a very clever child actress, scored heavily as Virgie; Charles Dingle made an excellent Colonel Morrison; Marshall Farnum as Carr, Edward Van Sloan as General Grant, Ottola Nesmith as Mrs. Cary, Helen Courtney as Nurse, Stuart Beeber and Archie Curtis, Edwin Forsberg, Carl Blythe, Robert Wessells, John Marks, Lew English, Sam J. Barton, and Harry Mitchel were also in the cast. "Little Miss Brown," Nov. 9-15; "The Divorce Question," Nov. 17-22. Arthur Jarrett and Grant Irwin joined the company Nov. 9.

GEORGE S. APPLEGATE.

ALICE FLEMING PLAYS DENVER

Alice Fleming, who recently closed her engagement with the Alcazar Theater Stock in order to join the Denham company of Denver, opened Nov. 1 in "In Search of a Sinner." Miss Fleming has been associated with such companies as the Crescent of Brooklyn, the Poli Players of New Haven and Hartford, the Baker Stock company of Portland, Ore.; the Ye Liberty Players of Oakland, Cal., and twice with the Alcazar company of San Francisco.

POLI AT SCRANTON

SCRANTON, PA. (*Special*).—"The Shepherd of the Hills," by the Poli Stock company, at the Academy week Nov. 2, to excellent business. The company did very fine work, especially Walter Richardson and Mae Desmond, the "leaders," who have become prime favorites here. "At Bay," week Nov. 9. C. B. DERMAN.

HALL'S PLAYERS, PITTSBURGH

The American Theater, Pittsburgh, Pa., opened Oct. 12, with "What Happened to Mary." The Hall Players are led by Robert Le Seur and Jane Lowe, both notable in stock. The American will continue its stock productions for the season.

STOCK NOTES

"The Darling of the Gods" was presented by the Northampton (Mass.) Players, week Oct. 26. This is a very elaborate production and seldom attempted nowadays by stock.

Henry Hall, who is leading man for the Bainbridge Players, of Minneapolis, is a mining engineer as well as actor. He has spent five years among the silver mines of Mexico.

Miss Marguerite Slavin, not Ruth Langdon, is second woman of the Lando Stock company, now playing at Fitchburg, Mass. It was erroneously announced that Miss Langdon filled the position.

Thomas V. Morrison has been engaged by Thomas W. Ryley to stage "The Trail of the Lonesome Pine." Mr. Morrison will also play his former part. Eleanor Morrill and Griffith Evans have important roles. The play opened at White Plains, N. Y., Oct. 26.

Marie Warren closed Oct. 24 her engagement with the American Theater Stock company of Philadelphia, Pa., where she has become a prime favorite. Miss Warren was featured by the Martin J. Dixon Stock company at Hart's Theater, Philadelphia, opened Nov. 2 in "Her Second Time on Earth," an English melodrama.

Among the late stock releases being offered by Samuel French are "What Would You Do" a play produced at the Hudson Theater, New York, and "Don't Lie to Your Wife," a comedy written by Campbell B. Casad.

Laura Frankenfield is receiving favorable criticisms from the critics of Pittsburgh. She played the Middle West last year in "The Awakening of Helena Ritchie." She now plays Hope Farewell in "The Calling of Dan Mathews."

James Jay Mulrey, formerly light comedian with the Prospect, Metropolis, and Academy of Music stock companies of New York city, has joined the "Donald Meek Players" at Holyoke, Mass. Mr. Mulrey opened this week in Sidney Toler's Southern romance, "The Belle of Richmond."

Owing to the many requests from the mid-West managers, George H. Bubb has decided to send another company of "The Third Degree" through that section, opening in Illinois about the middle of November. Miss Eva Masters, who has been featured with the Eastern company, will be seen as Annie Jefferies. L. A. Edwards will manage the company.

Taylor, Moore and Stanford will close their New American Theater Stock, which has been operating in the New American Theater, Philadelphia, since Sept. 5, to fair business. The closing date is Nov. 14.

The stock company playing at the Orpheum Theater, Muscatine, Ia., under the management of Walter Orr, closed after a successful engagement Oct. 17. The house will reopen soon with musical and vaudeville shows.

The Academy Players of Haverhill, Mass., presented "The Blindness of Virtue," week Nov. 2. Miss Florence Shirley succeeds Harriet Worthington as leading woman. Wilson Melrose is the leading man.

The Grace Hayward Stock, which recently played in the Warrington Theater, Oak Park, Ill., presented "Over Night," week Nov. 9.

An all-Winter stock company is to be installed at the Majestic Theater, Utica, N. Y. This is something the Utica public has long wished for and its wish is to be gratified.

The Academy Players of Haverhill, Mass., offered "Stop Thief," week of Nov. 9. Wilson Melrose and Florence Shirley, late star of Savage's "Along Came Ruth," were the leads. The other members of the company include James J. Hayden, Rose Morison, Gilberta Faust, Charles Stevens, Hubert Pierce, William Mason, Daniel Grant, Josephine Emery, Dorothy Goodwin, and others.

"Tess of the Storm Country" made its appearance at the Keith Theater, Portland, Me., week of Nov. 2. The play met with success, and Miss Faith Avery, the ingenue for the company, won the admiration of all through her acting. This is the first stock company to produce "Tess" in Maine.

"The Great Divide" was offered at the Scenic Theater, Holyoke, Mass., week of Oct. 26.

GOSSIP

C. Gavin Gilmain will make a short tour through the White Mountains this Fall.

Lucy Browning has been engaged to understudy Miss Adele Blood, who is to be starred in "Milady's Boudoir."

Madaline Traverse, late of "Seven Keys to Baldpate," has been engaged to play the part of Olivia in the Liebler production of "Twelfth Night."

Mrs. Quaife, playwright and coach, connected with the Alberti School of Expression, spent the Summer at Eyrie Inn, up the Hudson, and returned on Columbus Day.

Mrs. Edmund Nash Morgan is busy these days collaborating with F. B. Mills Young on her play made from her book, "Miles Calthrope, I. D. B.," a story of Australia.

Mr. and Mrs. Fred C. Hoose (Helen Young) have returned to New York after the closing of "Siberia," in which they have been playing "Troiky" and "Vera."

Madame Alberti and Mr. Alberti, of the Alberti School of Expression, have been spending their week ends on the Jersey Coast.

Lora Rogers is recovering from an operation for appendicitis. Before returning to work she will spend several weeks on her father's ranch at Paden, Okla.

Sol Manheimer, for many years associated with the business department of the Shubert enterprises, has been engaged as manager of Daly's Theater Company.

Baroness Alice Mabel von Schenck zu Schweinsberg, who danced in Germany under the name of Mabel May Young, has arrived at the Astor to fulfill an engagement here.

Charles Balsar, who played opposite to Alice Brady in George Scarborough's "What Is Love?" is playing the leading role, supporting Madame Olga Petrova in "Panthea."

Charles Waldron, leading man with "Daddy Long-Legs," succeeded Guy Standing in the part in Chicago. Mr. Waldron came East for a vacation and unexpectedly became a member of the "Dragon's Claw" company until Mr. Miller should notify him to resume his role with "Daddy Long-Legs."

WALTER JONES
in "THE THIRD PARTY"
Direction LEE SHUBERT

ANN MURDOCK
"THE BEAUTIFUL ADVENTURE"
Direction Chas. Frohman

JEROME PATRICK
In "The Beautiful Adventure"

DONALD BRIAN
in "THE GIRL FROM UTAH"
Management Chas. Frohman

MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

MARY RYAN
in "ON TRIAL"
Management Cohan & Harris

HARDEE KIRKLAND
in "INNOCENT"

CHARLES WALDRON
in *"DADDY LONG-LEGS"*

MILTON SILLS
in "THE LAW OF THE LAND"

BERTHA KRIEGHOFF - STANLEY G. WOOD
"A PAIR OF SIXES" CO.
Management *H. H. FRAZEE* Address DRAMATIC MIRROR

THURLOW WHITE
"FINE FEATHERS"
Address Actors' Society.

LOUISE PRICE
In "THE SPENDTHRIFT" 2nd SEASON
Management O. E. VEE . . . . . 1493 Broadway

DORIS WOOLDRIDGE
"America's Youngest Emotional Leading Actress"
Address Dramatic Mirror

MAUDE LEONE
LEADING WOMAN with Laurance D'Orsay
EMPRESS THEATRE VANCOUVER, B. C.

White, N. Y.

MISS EVELYN WATSON.

During her recent tour in Eastern Canada, Miss Evelyn Watson, who is appearing in the title-role of "The Misleading Lady," received a special request from a representative of the Canadian Government for one of her photographs to be exhibited in the Dominion Arts Building at the Panama-American Exposition. The Canadian Government is arranging for an elaborate display of all Canadian born actors and actresses. Miss Watson is a native of Toronto.

CHICAGO

Society Disturbed Over "Consequences"—Century Opera Co. Preparing to Sing

CHICAGO, Nov. 10 (*Special*).—The Fine Arts Theater, home of the society playgoers of Chicago, opened Thursday night, Nov. 5, with "Consequences." Mr. Elliott Dexter acted the adolescent Jewish progressive in an extravagant manner, due, it is believed, to instructions from the Fine Arts manager, who is said to have admonished Mr. Dexter that the Fine Arts patrons are the esthetic cream of the city. As one of the critics expressed it in Chicagoesque metaphore, "Mr. Dexter spilled the beans," and thereby shocked the intellects present by (quote critic again) "his histrionic debauch." It is believed that Mr. Dexter will tame his acting during the remainder of the engagement. Between acts the renewing of acquaintances was indulged in, in fact the premiere was like a large family gathering. Mary Servoss, Leonard Mudie, Winifred Harris, Herbert Druce, Horace Braham, Paula Marinoff, Gaston Mervale, and Asta Ralelah make up the excellent cast now presenting the play which pleased a packed house the opening night. The thesis of "Consequences" is the intermarriage of Jews and Gentiles.

Charlotte Walker continues to please the patrons of Powers's because of her perfect acting and because, as the critics here say, she has disregarded some of the advice given her by New York critics, whatever that advice was.

"Peg o' My Heart" is to have its two hundredth performance in this city Thursday afternoon, Nov. 12, at the Garrick, Miss Peggy O'Neill in the stellar role. At the La Salle, tenth week. "One Girl in a Million," with Felix Adler, Miss Ada Lewis and Miss Eva Fallon as the particular people in the cast.

The eighth week of "To-Day" begins Nov. 9 at the Princess. Arthur Byron is the star in this "contribution to the drama of sex irregularities," as Percy Hammond in the Tribune calls it. At the Grand, "Under Cover," eleventh week. H. B. Warner doing the striking feats.

At the Blackstone "The Truth," excellently presented by Miss Grace George and company. Maude Adams is the next attraction at this house. "Sundry Lovers," three plays, filled the Little Theater. "The Little Cafe," merry and jaunty, filled the Illinois; second week. John P. Young, Tom Graves, Miss Edna Mumey, and Miss Texas Guinan furnishing the laughs.

Helen Crane is the attraction at the American Music Hall in "The Revolt." Miss Wane was the recipient of a reception Sunday night. "While the City Sleeps" packs the Auditorium; Miss Jessie Glendinning and Frank Sheridan head the cast. Harry Lauder will follow next week, Nov. 16-21; "Potash and Perlmutter" in the third month at the Olympic, with Alexander Carr and Barney Bernard as the merchants.

The Century Opera company, that matter of fact organization which does not encourage temperament among its principals, is busy preparing Chicago minds for its advent on Nov. 23. The people: Kathleen Howard, contralto; Thomas Chalmers, baritone; Harry Williamson, tenor; Harry Weldon, basso; Azade Jacchis, conductor; Jacques Culsi, stage director.

"The World in Arms," by the Germania Stock company, under direction of Jose Danner, "Help Wanted" at the National, "Damaged Goods" at the Crown, "Excuse Me" at the Victoria, "Brother Pass" at the Majestic, "Love in Sanitarium" at McVicker's, Petricola and her violin at the Colonial, Bessie Kaplan at the Willard, the Marconi Brothers at the Great Northern.

BEVERLY BEUX.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (*Special*).—Ray Martin was most delightful in "Peg o' My Heart"; people were turned away from both performances Oct. 31. Mr. Staub arranged for a return date Nov. 4. It is the old story; business is never poor when the people can get what they want. David Warfield played up Knoxville after a $1,400 guarantee. He must be a long way from poor business, as he was within 160 miles of here. The Bijou, with a seating capacity of 1,800, has no plans for opening the house this season.

CHARLES E. KNUTCH.

SUMMARY OF PRODUCTIONS

The current plays in New York, Nov. 11, 1914, with dates of production or revival and number of performances to date in the metropolis:

Astor—"The Miracle Man," Sept. 21—60 times.
Belasco—"The Phantom Rival," Oct. 6—43 times.
Booth—"Experience," Oct. 27—18 times.
Candler—"On Trial," Aug. 19—76 times.
Casino—"Suzi," Nov. 3—9 times.
Cohan—"It Pays to Advertise," Sept. 8—81 times.
Comedy—"Mary Goes First," Nov. 2—11 times.
Cort—"Under Cover," Aug. 26—90 times.
Eltinge—"Innocent," Sept. 9—81 times.
Empire—"Diplomacy," Oct. 20—26 times.
Forty-eighth Street—"The Law of the Land," Sept. 30—59 times.
Forty-fourth Street—"The Lilac Domino," Oct. 28—18 times.
Fulton—"Twin Beds," Aug. 14—112 times.
Gaiety—"Daddy Long-legs," Sept. 28—60 times.
Globe—"Chin-Chin," Oct. 20—18 times.
Harris Theater—"That Sort," Nov. 6—5 times.
Hippodrome—"Wars of the World," Sept. 5—123 times.
Hudson—"A Perfect Lady," Oct. 26—16 times.
Knickerbocker—"The Girl from Utah," Aug. 24—101 times.
Little Theater—"A Pair of Silk Stockings," Oct. 20—26 times.
Longacre—"Kick In," Oct. 19—27 times.
Lyceum—"Outcast," Nov. 2—11 times.
Lyric—"The Battle Cry," Oct. 31—12 times.
Maxine Elliott's—"Mr. Wu," Oct. 14—34 times.
Manhattan Opera House—"Life," Oct. 24—20 times.
New Amsterdam—"Papa's Darling," Nov. 2—11 times.
Park—"Pygmalion," Oct. 12—36 times.
Playhouse—"My Lady's Dress," Oct. 10—37 times.
Princess—One-act plays, Oct. 17—28 times.
Punch and Judy—"The Marriage of Columbine," Nov. 10.
Republic—"The High Cost of Loving," Aug. 25—80 times.
Shubert—"The Hawk," Sept. 28—62 times.
Thirty-ninth Street—"The Only Girl," Nov. 2—11 times.
Wallack's—"Highway of Life," Oct. 26—19 times.
Winter Garden—"Dancing Around," Oct. 10—39 times.

Plays which have closed since Oct. 1 and their dates of closing and number of performances are:

"Pretty Mrs. Smith," Sept. 21—57 times; "He Comes Up Smiling," Nov. 7—71 times; "Milady's Boudoir," Oct. 31—4 times; "Big Jim Garrity," Nov. 7—28 times; "Consequences," Oct. 31—33 times; "The Money Makers," Oct. 24—25 times; "The Heart of a Thief," Oct. 10—8 times; "Evidence," Oct. 24—22 times; "The Salamander," Nov. 5—16 times.

MME. VIARDA WILL HELP WOUNDED

Madame Alexandra Viarda, the German Duse who recently arrived in New York from her native land, has offered her professional services to the ladies' committee in Berlin, organized in that city for the care of the wounded of the dual monarchy.

Under the auspices of this committee she is organizing a company of players for a tour of the cities in which the German-American element is strong, and has the support of many noted persons identified with German societies here.

Her plays will be taken from the German classics presented in English and German—the players to be selected from a large number of enthusiastic German and American members of the profession, who have already offered their services. All helpful suggestions from interested parties can be addressed to Madame Viarda in care of THE MIRROR.

"THE BIG IDEA" FOR THE HUDSON

"The Big Idea," formerly known as "Wanted, $22,000," by Clayton Hamilton and A. E. Thomas, will be given its New York premiere at the Hudson Theater, Monday, Nov. 16. The play, presented by Charles Gilmore under the direction of Cohan and Harris, has William Courtleigh, Desmond Kelley, and Ernest Glendinning in the leading roles.

"CAVE WOMAN" AT BINGHAMTON

Alice B. Ives has written a one-act play for two people, to be produced in Binghamton at the Stone Opera House Thursday night, Nov. 12, for the benefit of the Endowment Fund of the New York State Federation of Women's Clubs. The name of the play is "The Cave Woman," and the two people to appear in it are Robert Whittier and Miss Mary Keogh.

GEO. ADE'S "FATHER AND THE BOYS"

RENSSELAER, IND. (*Special*).—The Ellis Rensselaer Metropolitan Amusement Co. presented Oct. 30, by special permission of the author, George Ade, "Father and the Boys," to S. R. O. Mr. Ade was present and complimented Mr. Corson on his correct interpretation of the Father. Mr. Ade entertained his friends Oct. 31 at his home, Haselden.

H. F. PARKER.

NEW YORK THEATERS

COHAN'S B'way and 42d St. Evs. 8:15. Mats. Wed. and Sat. 2:15. Pop. Wed. Mat. 50c-$1.50.
COHAN and HARRIS present
"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and Walter Hackett.

EMPIRE Broadway and 40th Street. Evenings 8:30. Matinees Wednesday and Saturday 2:30.
CHARLES FROHMAN.....Manager
CHARLES FROHMAN presents
WILLIAM GILLETTE
BLANCHE BATES
MARIE DORO
In Sardou's Play
DIPLOMACY

Knickerbocker B'way at 38th St. Evs at 8:15. Mats. Wed. & Sat. at 2:15
CHARLES FROHMAN presents
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the triumphant musical comedy
THE GIRL FROM UTAH

LYCEUM 45th Street, near Broadway. Evenings 8:15. Matinees Wednesday & Saturday 2:15.
Charles Frohman, Klaw & Erlanger present
ELSIE FERGUSON
In a play in four acts,
"OUTCAST"
By HUBERT HENRY DAVIES.

BELASCO Theatre, W. 44th St., Eves. 8:20, Mats. Thursday and Saturday 2:20.
DAVID BELASCO presents
LEO DITRICHSTEIN
In a new play in 3 acts
by FERENC MOLNAR
THE PHANTOM RIVAL

New Amsterdam W. 42d Street. Eves. 8:15. Mats. Wed. & Sat., 2:15.
KLAW & ERLANGER.....Managers
Klaw & Erlanger present a new Musical Comedy
PAPA'S DARLING
From the French of "Le Fils Naturel," by Grenet d'Ancourt and Maurice Vaucaire.
Music by Ivan Caryll.
Books and Lyrics by Harry B. Smith.

"KICK IN" COMING TO REPUBLIC

In order to permit Lew Fields to devote more time to business interests, after which he will go on tour, "The High Cost of Loving" will close at the Republic Theater on Nov. 14, with a record of sixty-six performances. Monday, Nov. 16, "Kick In" will be moved into that theater from the Longacre to make room for H. H. Frazee's new production, "What It Means to a Woman," by F. Whitehouse and E. H. Gould, which had its out-of-town premiere at Wilkes-Barre recently.

UNITED THEATRICAL ASSOCIATION

The United Theatrical Association—Mrs. Belle de Riviera, president; Mrs. Edith Fanny Ranger, 311 West Fifty-fifth Street, corresponding secretary—has mapped out an ambitious programme for the season. It is proposed to have a dramatic stock company, a musical comedy company, an amateur orchestra, and a choral union of male and female voices. The association intends to make several productions and to enlist the co-operation of professional players and amateurs interested in forwarding a movement to produce original plays, both dramatic and musical.

MRS. CAMPBELL AT THE LIBERTY

To make room for Edward Sheldon's new play, "The Garden of Paradise," at the Park Theater, Mrs. Patrick Campbell has moved to the Liberty Theater to continue her engagement in "Pygmalion," beginning Monday, Nov. 9. Douglas Fairbanks in "He Comes Up Smiling," closed after seventy-one performances at the Liberty Saturday night, Nov. 7, and will go on tour.

NEW YORK THEATERS

COHAN & HARRIS ASTOR Broadway & 45th St., Tel. 569 Bryant. Evenings at 8:15. Matinees, Wednesday and Saturday at 2:15.
COHAN & HARRIS present
GEO. M. COHAN'S NEWEST PLAY
The Miracle Man
From the Frank L. Packard story

CANDLER Theatre, West 42nd St., near B'way. Tel. Bryant 5564. Evs. 8:20. Mats. Wed. & Sat. 2:20.
New York's Newest Playhouse
COHAN & HARRIS PRESENT
(by arrangement with Arthur Hopkins)
A new play by a new young American author
ON TRIAL
BY E. L. REIZENSTEIN
Biggest Hit in 25 Years

CORT Thea., 48th St., East of Broadway. Direction of John Cort. Evenings 8:15. Matinees Wednesday and Saturday, 2:15. Wednesday Matinee, 50c to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By Roi Cooper Megrue

H. H. FRAZEE'S LONGACRE Theatre, West 48th St. Evenings 8:15. Matinees Wed. and Sat. 2:15.
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life by Willard Mack
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others
Beg. Nov. 16—WHAT IT MEANS TO A WOMAN

HUDSON Theatre, 44th St., E. of Broadway. Evs. 8:20, Mats. Wed. & Sat. 2:20
Estate of HENRY B. HARRIS.....Manager
The HENRY B. HARRIS estate presents
ROSE STAHL
in a new comedy
A PERFECT LADY
Beg. Nov. 16—"THE BIG IDEA"

HARRIS Theatre, 42nd St., W. of B'way. Evs. 8:20, Mats. Wednesday and Saturday 2:15
(The LIEBLER CO. Managers)
NAZIMOVA
as DIANA LASKA in
"THAT SORT"
A new modern drama by Basil MacDonald Hastings, author of "The New Sin"

GAIETY Broadway and 46th St., Evs., 8:15. Matinees, Wednesdays and Saturdays, 2:15.
KLAW & ERLANGER.....Managers
RUTH CHATTERTON
IN
DADDY LONG-LEGS
A new comedy by Jean Webster.
Henry Miller, Manager.

ACTRESS FALLS FOUR FLIGHTS

Alice Stratton, a member of "The Belle of Bond Street" company, now playing Buffalo, slipped through an opening in a fire escape and fell four stories. She was severely shaken up, but the doctors hope for a speedy recovery.

FRANK KEENAN IN "YOSEMITE"

Frank Keenan has been engaged for the leading role of "Yosemite," Charles A. Taylor's romantic melodrama, which will reopen Daly's Theater Nov. 23. Others engaged include Lillian Kingsbury, Mark Barnes, Irene Imee, Marie Majeropi, and Roberto Deshon.

WASHINGTON

New York Managers Study "Polygamy"—"So Much for So Much" a New One

WASHINGTON, D. C., Nov. 10 (Special). — "Polygamy," produced for the first time during the past week at the Columbia, did not quite measure up to the ball mark of a distinct and lasting success. Whether the play will live and prosper is to be determined at once by the authors and constructors. Many flaws now to be seen are to be strengthened and improved in the argument and purpose, and a slowness and tameness in action will be accelerated and strongly enlivened. Work in this respect has been going on during the week with good results, and further changes will take place during the fortnight's rest previous to the New York opening. A number of New York representatives of leading theatres were here during the week witnessing the play which included W. A. Brady, J. Rosenthal, William Harris, Jr., Edward Weil, Clifton McKatt, and Miss Helen Tyler.

The current week's offering is the clever comedy production from the French, "The Great Adventure," presenting Ann Murdock in an exquisitely enacted character portrayal, with a supporting company par excellence, which is received with pronounced favor by a very large audience. Charles Frohman and party occupied a private box the opening night, having it reserved in advance. The big success of "Birds of Prey," the Willard Mack play, rechristened "Kick In," which had its premiere here, brings another of this author's plays for a first production, the new play entitled "So Much for So Much" is a following attraction.

The theatrical week in Washington covering the big houses was unusually dull and unproductive during the past week with Fanny Ward in "Madam President" at the National, Kitty MacKay at the Belasco, and "Polygamy" at the Columbia. The attendance at the houses named did not make good. Business was simply "rotten in the extreme, with no apparent reason. The current week: "The Queen of the Movies" at the National, and "The Whirl of the World" at the Belasco. The coming attractions at the theatres named, respectively, are "The Follies of 1915" and "Pom o' My Heart."

The Poli Players at Poli's has again turned a trump card with their strong winning of popular favor and appreciation of the excellent presentation and treatment of "Fifty Miles from Boston," "The Conspiracy" week Nov. 9.

The attractive bill at Keith's week Nov. 2 was Lew Dockstader in a monologue act of pronounced entertaining quality covering the political interest of the day, a hit from the start; and other strong headliners in Julius Steger, the singer actor in "The Warning"; Mildred Ann Cannon, niece of Hon. Joe Cannon, with Paul de Carlo in a modern dance series; Violet Hope, the London dancer, in "The Edge of the World," with others that include Mae Melville and Robert Higgins in "Putting On Airs," Albert Von Tilzer and Dorothy Nord, the Arco Brothers and the Three Langdons.

The big Gayety attraction this week is "The Winning Widows," burlesquers which proves a winner from the start. Ben Holmes, Mae Rose and Leona Fox are prominent in character work of strong appreciation. The Watson Sisters follow.

As a headline vaudeville attraction Sidney M. Hirsh will present Ietta Jewell, former leading woman of the Poli Players, in his new one-act dramatic play, "The Passion Play of Washington Square," at Keith's.

JOHN T. WARDE.

MACON, GA.

MACON, GA., (Special). — Annette Kellermann in "Neptune's Daughter," at the Grand, Oct. 21-24; "Pom o' My Heart," Oct. 29; "Blue Bird," Oct. 30, 31; McIntyre and Heath, Nov. 2; Palace: "My Official Wife," Oct. 26; "A Man's Enemy," Oct. 27; "The Wolf," Oct. 28; "Sport And Travel in Central Africa," Oct. 29; "Mother," Oct. 30; Lore, Lack and Gasoline," Oct. 31, Majestic; Williams's Stock Company: "The Fatal Wedding," Oct. 26-28; "The Heart of the Blue Ridge," Oct. 29-31. Princess: "Million Dollar Mystery," Oct. 26; "End of the Gallev," Oct. 27; "Dough and Dynamite," Oct. 28; "The Pursuit of the Phantom," Oct. 29; "Elte and the Tallon," Oct. 29; "Our Mutual Girl," Oct. 30; "Trey o' Hearts," Oct. 31. "101 Ranch, at the State Fair, Nov. 5.

ANDREW OLIVER ORR.

RICHMOND, VA.

RICHMOND, Va. (Special). — Madame Kenny Lipsin and her Yiddish Company in "Jealousy" at Academy of Music Nov. 2 pleased a medium-sized audience. Primrose and Wilson, the famous minstrel stars, delighted representative audiences at the Academy Nov. 3, 4, and matinee Nov. 4. Grayce Scott company in "Mrs. Wiggs of the Cabbage Patch," at the Colonial, tested capacity of the theater week of Nov. 2-7.

Lucille La Verne company in "All the Comforts of Home" at the Empire week of Nov. 2-7, drew large and representative audiences. There was galety galore at the Empire, the Lucille La Verne company sharing honors and benefits with the drill team of Samia Grotto, No. 36. The Polk Miller's original colored quartette continued to please between acts at the Empire. "The Follies of 1920," burlesque, pleased packed houses at the Bijou week of Nov. 2-7.

The Lyric pleased large audiences every afternoon and night during week of Nov. 2-7. Among this week's list of offerings at the Lyric are: Lottie Collins, Les Kellors, Ray Monde, Charles and Adelaide Wilson, the Misses Campbell, "The Buyer from Pittsburgh," by James Horan. Among some of the features for second half of the week are: Kelly and Galvin, Eddie Howard and company, Connelly and Webb, and Trebbit's Military Dogs. The Hearst-Selig News Review shows latest war pictures. A building lot, valued at $100, situated in Elkmart, near Knoxville, Tenn., was given away during the last week at the Lyric Theater. Matinees Tuesdays, Thursdays, and Saturdays of every week at Empire, Colonial, and Bijou.

NEAL AND MCCONNELL.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—Otis Skinner and his company in "The Silent Voice" delighted a large audience at the Lyceum Oct. 31. "Lay Down Your Arms" Nov. 1, 2; fair business. "The Misleading Lady" Nov. 3. Andrew Mack Nov. 4. Marie Dressler in "A Mix-Up" Nov. 6. Woods's Musical Comedy company Nov. 7. Pavlowa Nov. 18.

The Colonial and Majestic theaters enjoyed capacity business Nov. 2-7. J. M. Buddington has assumed the lease of the Colonial, and will be its manager.

J. MAXWELL BEERS.

BOSTON

Lydia Lopokova's Triumph—Grand Opera Resumed—Big Benefit for European Actors

BOSTON, Nov. 10 (Special).—Lydia Lopokova, whom the Pitkins have made over from a Russian dancer to an English-speaking actress, is appearing at the Hollis Street in "The Young Idea," a three-act comedy by Ethel Watts Mumford.

The play has obviously been made to fit the young new star, and it is impossible to imagine anyone else in the part. Euphemia (Miss Lopokova) is an American girl in her late teens who has lived most of her life at school in Germany, and who has just returned home with a foreign accent, startlingly sensible costumes, and advanced ideas on socialism, eugenics, dancing and marriage. She is a thorough-going product of radical modern thought, and has read any number of authors who are not even mentioned in the conventional American home to which she returns. The resulting clash of ideas makes the stuff of the play. Miss Lopokova has scored a genuine personal success. She is charming. She is herself doubtless much like Euphemia in the play, and by her grace and girlishness, her foreign flavor, and the skill that she has so soon acquired in sincere acting, she succeeds admirably in projecting the character.

The long expected engagement of Cyril Maude in "Grumpy" began last night at the Plymouth, and will doubtless last for months to come. Miss Mackaye has replaced Margery Maude, and Rowland Buckstone now has the part formerly played by Lennox Pawle.

The other theatres are the Colonial, where Julian Eltinge opened in "The Crinoline Girl," and at the Castle Square, where the Craig Players are doing "The Thief," with Mary Young as the wife. The other bills: Tremont, "Potash and Perlmutter"; Boston grand opera: Wilbur, Will Hodge in "The Road to Happiness"; Shubert, "The Passing Show"; Majestic, "To-Day"; Cort, "Pom o' My Heart." The "Julius Caesar" films are a part of the programme at the Opera House.

The opera season at the Boston was suspended for one week on account of financial difficulties, but was resumed last night, and if all goes well will last for five weeks longer. Mayor Curley last week issued an appeal to the public to rally to the support of Mr. Leahy in his undertaking, and a meeting at the Boston City Club in the interests of the company brought a number of pledges of support. Last night was City Club night at the Boston.

The benefit for which Julia Arthur returned briefly to the stage to play "Mercedes" (Nov. 6) netted $4,000 for the relief of European actors and their families. Supporting Miss Arthur were Ernest Glendinning, William Courtleigh, Forrest Robinson, Edmund Breese, Mr. Dotrelly and several men from "The Follies" to play minor characters. Preceding "Mercedes" there was one act each of "Potash and Perlmutter" and "The Road to Happiness." Florence Martin sang "It's a Long Way to Tipperary," Miss Katherine Poole sang a group of songs, Leon Errol and Herr Williams played their golf scene, Herbert Clifford sang, John Dooley and Yvette Rugel, and Foster Ball and Ford West came over from Keith's, and Ruth Helen Davis contributed a monologue. Lawrence McCarty managed the stage, and Fred R. Wright, with the assistance of Francis Fergason, the front of the house.

Marguerite Bland, a Boston girl remembered for her work at the Bijou and for her Ann Gattle in "Excuse Me," is now playing Mrs. Hardcastle in "The Road to Happiness," replacing Mrs. Fealy. "Pom o' My Heart" gave a reduced-priced matinee on election day, to a crowded house. Friday and Saturday of last week Pavlowa and her company danced at the Opera House.

The prize offered last Spring by the Women's Educational and Industrial Union for the best play for children, to be acted by grown-ups, has been awarded by the judges, Professor George P. Baker, Walter Prichard Eaton, and Mrs. Beulah Dix Fiebbe, to Pauline B. Mackie, for her fantasy, "The Moving House."

Caruso, Farrar, Destinn, Hempel, Bori, Gatti-Casazza and other lights of opera arrived here together Nov. 2, on the Canopic. Constantino, the tenor, has taken out his first naturalization papers. He certified that he is forty-five, that he is a lyric artist, and that he weighs 215 pounds.

The dramatic department of the New England Conservatory of Music has been rehearsals in preparation for its annual presentation of a bill of one-act plays. These are chosen, as a rule, from recent and comparatively unfamiliar work by English and French playwrights. For this year's performances, to be given in Jordan Hall Dec. 4-6, the pieces will be "Phipps," by Stanley Houghton, first time in Boston; "Pierrot of the Minute," by Ernest Dowson; "Miss Tessie," by Elisabeth Baker, first time in America. An original pantomime which will have its premiere is "The Story of the Willow Pattern Plate," based on an old Chinese legend. It has been written by Clayton D. Hilbert, director of the department, with music by Charles P. Scott.

Marguerite Bland, a former pupil of the Conservatory dramatic department, is with William Hodge in "The Road to Happiness."

FORREST ISARD.

DENVER

DENVER, Col. (Special).—"The Poor Little Rich Girl" filled the Broadway Oct. 22-24. "When Dreams Come True" Nov. 5-15. "Kitty MacKay" Nov. 16-22. Forbes-Robertson Nov. 23-28.

"Mutt and Jeff in Mexico" drew heavily at the Tabor Oct. 28-31, and justified a Saturday morning "matinee." A commentary on present-day taste is the fact that the house record shows receipts for the week to have been greater than those for a week twenty years ago, when Edwin Booth, Lawrence Barrett, Madame Modjeska and Miss McVicker appeared. Neil O'Brien's Minstrels, Nov. 1-7. "The Trail of the Lonesome Pine" week of Nov. 8.

Vera Finley played the leading role at the Denham Oct. 28-31 in "The Girl I Left Behind Me." Alice Fleming made a favorable first impression with a soft voice and vivacious manner Nov. 1 in "In Search of a Sinner." Nov. 7, the first anniversary of the Denham, was celebrated by souvenirs. "Her Own Money" week of Nov. 2-7. The Orpheum, Oct. 25-Nov. 1, featured "The Seven Colonial Belles." Arnold Daly's acting in "How He Lied to Her Husband" signalized the programme Nov. 2-8. The Drama Club of the Denver Grade Teachers' Association, directed by Granville Forbes Stargis, staged "The Pillars of Society" Nov. 7. Harry Hart's Minstrel Maids opened at the National Oct. 28.

FREDERICK D. ANDERSON.

The Knoxville *Tribune* says Miss Helen Haskell's high compliment for her interpretation of Ethel in "Pom o' My Heart" in the company headed by Miss Rea Martin.

NEW YORK THEATERS

HIPPODROME
6th Ave. 43d-44th Sts. Evenings at 8.
Matinee Daily at 2. Best Seats $1.
WARS OF THE WORLD

William A. Brady's **48th Street Theatre**
48th, East of Broadway. Phone 178 Bryant.
Evenings at 8:15; Mats. Thurs. and Sat., 2:15.
The Law of The Land
By GEORGE BROADHURST
With JULIA DEAN

WINTER GARDEN B'way & 50th St. Phone 9460 Col.
Evgs. at 8; Mats., Tues., Thurs. and Sat., 2.
DANCING AROUND
with **AL JOLSON** and Company of 125, including
BERNARD GRANVILLE

Winthrop Ames' **LITTLE THEATRE**, 44th Street, West of Broadway.
Tel., 6100 Bryant. Evgs., 8:45. Matinees, Wednesday and Saturday, 2:30.
A Pair of Silk Stockings
CYRIL HARCOURT'S COMEDY.
All seats at all performances, $1.00.

39th St. Theatre near B'way. 'Phone 113 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
JOE WEBER offers
A New Musical Farcial Comedy
THE ONLY GIRL

MAXINE ELLIOTT'S Theatre, 39th St., near B'way. Phone 1478 Bryant. Evgs. 8:30. Mats. Wed. and Sat., 2:30
WALKER **WHITESIDE** IN **MR. WU**

WALLACK'S Broadway and 30th St. Evenings 8:20. Matinees Wednesday (Pop.) and Sat. 2:20
THE Highway of Life
(THE LIEBLER CO., MANAGERS)
By LOUIS N. PARKER
From Charles Dickens' **DAVID COPPERFIELD**

B. F. KEITH'S PALACE Broadway & 47th St.
Evgs. 25, 50, 75c, $1.00, $1.50
Daily Mats. 25, 50, 75c
Sunday Concerts 2.15 & 8.15
ADELINE GENEE
DOROTHY TOYE, WHITING & BURT, HUGH HERBERT, BERT FITZGIBBON, BOGANNY'S LUNATIC BAKER'S
JOAN SAWYER

B. F. KEITH'S COLONIAL B'way & 63rd St.
Matinee daily. Sunday Concerts 2.15 & 8.15
ADELAIDE & HUGHES
BELLE BLANCHE, MARSHALL MONTGOMERY, GERTRUDE VANDERBILT & FRANK CLEMONS, COURTNEY SISTERS, JOE JACKSON and others

MADAME LABADIE
Will give a Dramatic Interpretation of
"MICHAEL AND HIS LOST ANGEL"
By HENRY ARTHUR JONES
at the Little Theatre
Tuesday, November 17, at 3 o'clock
MGMT. BEATRICE TERRANCE
320 West 125th St. 'Phone, Riverside—3008

WILLIAM A. BRADY'S PLAYHOUSE 48th St., East of B'way. 'Phone 6829 Bryant.
Evgs. 8:20. Matinees Wed. & Sat. 2:20
JOSEPH BROOKS Production
My Lady's Dress
By EDWARD KNOBLAUCH

SHUBERT Theatre, 44th W. of Broadway. 'Phone 6410 Bryant. Evgs. 8:15.
Matinees Wednesday and Saturday, 2:15.
MR. WM. FAVERSHAM
In THE HAWK
With the Celebrated Dramatic Actress
MLLE. GABRIELLE DORZIAT

CASINO B'way at 39th St. Phone 3846 Greeley.
Evgs. 8:15. Mats. Wed. and Sat. 2:15.
LEW FIELDS (Inc.) Presents
A New Musical Play **SUZI**
JOSE COLLINS COMPOSED BY HERBERT DARE and TOM McNAUGHTON

44TH ST. THEATRE, West of B'way. Phone, 7692 Bryant. Evgs. 8:20. Mats., Wed. and Sat., 2:20.
The DIPPEL OPERA COMIQUE CO. Presents
The Lilac Domino

LYRIC 42d W. of B'way. Phone 3216 Bryant. Evgs. 8:15. Mats. Wed. & Sat., 2:15
THE BATTLE CRY
With William Farnum and Grace Elliston
PRICES **25c TO $1.50** Wed. Mat. Highest Price $1.00.

COMEDY Theatre, 41st St. E. of B'way. Phone 5154 Bryant. Evgs. 8:15. Mats., Tuesday and Saturday, 2:15.
MARIE TEMPEST In Repertoire
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BROOKLYN, N. Y.

BROOKLYN (*Special*). — "Too Many Cooks," with Frank Craven, the author, in his original role, was the attraction at the Majestic Nov. 2-7. The play was a rare treat and one of the most interesting comedies offered at the Majestic this season.

"The Queen of the Movies" made its Brooklyn debut at the new Montauk. May de Sousa appeared in the title-role, which was originally played by Valli Valli.

Madame Olga Petrova returned to Brooklyn for her second week's engagement this season in "Panthea." This time she was presented at the De Kalb.

After its short stay in Manhattan "The Beautiful Adventure," with Ann Murdock in the principal role delighted patrons of Teller's Broadway Theater. The original cast remains intact.

J. LEROY DAVE.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—At the Savoy Oct. 29-Nov. 4 Charles Mack and company, "It Came Back to Erin," Artie Sullivan and a good company in "Straight," the Hersely Troupe, Lewis and Chapin, Russell and Moore, Thomas Rose in the photoplay "The Only Son." Five Annapolis Boys, the Nine Musical Follies, La Veron and Allen, Rentinis and Cotrell, Kashima, and the feature picture, "The Wrath of the Gods," to S. R. O.

Academy Oct. 29-Nov. 4, with William O'Clare and his Seven Shamrock Girls, the Frey Twins and Frey, Ward and Gray, Laroy and Harvey, "The Greater Love," Jack McAuliffe, former lightweight champion of the world; R. J. Thomas, Francis Morey and Marietta Craig in "The Spider and the Fly," Marie Russell, Green and Parker, Sandy Shaw, the Three Keizos, and the "Million Dollar Mystery," to S. R. O.

Premier: Manager John A. Daley, who has made a success of this house, presented Nov. 2-7 the Monte Thompson Musical Comedy company in "The Traveling Man" and "Breaking Into Society," with Allen Carter, Dorothy Arlie, Bonnie Lloyd, Josephine West and Charles Hillman. A well-balanced company and a good performance, to good attendance.

At the Palace and Plaza large attendance. Miss Margaret Pitt has joined "The Rosary" company as leading woman. The attendance at the Savoy Nov. 1 was the largest in the history of the house, breaking all records.

W. F. GEE.

PITTSBURGH

PITTSBURGH (*Special*).—The New York Hippodrome production of "Pinafore" at the Alvin week of Nov. 2 proved to be the most spectacular and realistic ever seen here. Cast same as that seen in New York. "Kitty MacKay" followed.

John Drew in "The Prodigal Husband" at the Nixon Nov. 2-7, was ably supported by same clever company that appeared at the Empire in New York. "Seven Keys to Baldpate" followed.

"The Gay Morning Glories" at the Victoria Nov. 2-7. Annie Hart proved a bright spot in this piece. "The Liberty Girls" held the boards at the Gayety, and "The Gypsy Maids" followed. The Academy, the home of Progressive burlesque, had "The Moulin Rouge Girls." The Oberammergauer Peasant Players played a return engagement at the Nixon Thursday afternoon, Nov. 5, presenting "Die Z'widerwurzen," a folk play in five acts, with songs and dances. Twenty-five per cent. of the profits will be donated to the German-Austrian-Hungarian Relief Fund.

"The Round-Up" was a good drawing card for the Lyceum Nov. 2-7, although seen in Pittsburgh on previous occasions. The presenting company was practically the same as seen here last year. "Bringing Up Father" Nov. 9-14.

Ethel Barrymore was the headliner of a good bill at the Grand Nov. 2-7. Nellie V. Nichols made very much of a hit. Among others on the bill were the Alexander Youngsters, Ward Baker, Willis Brothers, and Charles Dugway and Emily Darrel. "Neptune's Garden" Nov. 9-14.

D. JAY PACKINHEN.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—The Temple management offered the following bill of vaudeville week of Nov. 2: E. A. Reilo's latest musical comedy, "The Lonesome Lassies"; Christense and Lonisette, Two Hollanders, Bert Fitzgibbon, the "daffy" comedian; Allan Dinehart and company in "The Meanest Man in the World," Julia Curtis, singer; Manny and Roberts, comedians; Pederson Brothers, Swedish athletes; Charles Thomson, young English juggler, and the motion picture of the war scene.

Otis Skinner presented "The Silent Voice," by Jules Eckert Goodman, at the Lyceum Nov. 2-3. Sousa and his Band gave two excellent concerts Nov. 4, afternoon and night. The soloists were Miss Virginia Root, soprano, and Edward Clarke, cornetist. "Fanny's First Play" Nov. 5-7.

Headed by a dramatic sketch, "The Fool," featuring Miss Claire Vincent, the Family Theater's bill of vaudeville week of Nov. 2 was a variety of entertainment. The bill included Minstrel Billy Clark, blackface comedian; Charlotte and Lewis, singing comedians; Miss Vortex in an aerial dancing novelty; Ivy Trio, comedy musicians, and a new assortment of photoplays.

The dancing of Chocosets with the "Dainty Maids," was the big feature at the Club Nov. 2-7. "The Gay Widows," at the Corinthian week of Nov. 2 was the big attraction to good business. Rochester audience will have the opportunity of hearing Madame Gadski at the Rochester Orchestra Concert Nov. 9 at the Lyceum.

ROBERT HOGAN.

CINCINNATI

CINCINNATI (*Special*). — Margaret Anglin in "Lady Windermere's Fan," playing at the Grand week of Nov. 2, proved the engagement de luxe of the season, from a commercial as well as an artistic standpoint. "The Misleading Lady" week of Nov. 9. "Ben-Hur" Nov. 16.

John Bunny and his company gave two performances at the Grand Nov. 1.

The San Carlo Grand Opera company gave a repertoire of ten of the standard grand operas at the Lyric week of Nov. 1, with a very good cast of principals, including Madames Adaberto and Rawner; Messrs. Castellani, Modesti, and Sesona, under the directorship of Chevalier Giuseppe Angelini. The eight prices were at $2, and the business was fairly good, but most of the houses were topheavy. "Pinafore," New York Hippodrome production, followed. Grace George in "Truth" and "Fanny's First Play" are early attractions.

At Keith's week of Nov. 1 was headlined by George Damerel in "Ordered Home," a new musical playlet, which made a qualified hit; and Sam and Kitty Morton, who were prevented from appearing the previous week on account of illness. Ethel Barrymore week of Nov. 8 in "Drifted Apart." "The Girl of My Dreams" at the Walnut, followed week of Nov. 8 by "Fine Feathers." Harry Lauder in two performances at Music Hall Nov. 11. Madame Schumann-Heink at Emery Auditorium, matinee, Nov. 8.

The German Stock company was seen to advantage in "The Chocolate Soldier" at Emery Auditorium Nov. 1. At Loew's Empress J. K. Emmett and Viola Crane were the headliners week of Nov. 1, in a dramatic playlet which also permitted of Mr. Emmett's singing. Five other acts made up the best bill of the season.

At the Gayety "The Roger Peery Girls" followed Nov. 2 by "The Happy Widows." This theater has been taken over by a long lease by the Strand Amusement Company, and Dec. 1 will be opened as the best picture house in the city, showing feature films exclusively. The Olympic, formerly the home of the Progressive Wheel attractions, and closed two weeks ago, will take over the Gayety shows.

JOHN EBERHARD PAGOUE, JR.

KANSAS CITY

KANSAS CITY, MO. (*Special*).—The Shubert had "When Dreams Come True" week of Nov. 1-7, playing to very satisfactory business. "Kitty MacKay" Nov. 8-14.

Hap Ward and Lucy Daly in a musical offering, "A Pool, His Money and a Girl," held the boards at the Grand Nov. 1-7, playing to a big week's business. Rose Melville in "Sis Hopkins" Nov. 8-14.

The Auditorium Stock presented "The Littlest Rebel" week beginning Nov. 1, opening to two big Sunday audiences. Little Peggy Unertl, who had the title-role, was the real big hit of the play, her acting throughout the entire play being quite on a par with the grown-ups in the cast. Harry Hollingsworth as Captain Gary, Clay Clement as Colonel Morrison, and Henry Crosby as Uncle Billy also deserve special mention. The production was splendidly staged and costumed. "The Runaway" Nov. 8-14.

Gus Edwards's "Matinee Girls" held the position of honor on the bill at the Orpheum Nov. 1-7, playing to large audiences. Sophie Tucker was the topliner at the Empress Nov. 1-7, being splendidly received by good-sized audiences. The Kansas City Burlesque presented "Madame X" week of Nov. 1-7 at the Gayety to the usual good business. Pat White and His Big Jubilee Nov. 8-14. The Century had Mlle. Pennetti and "The High Life Girls" Nov. 1-7, opening to good business. The production found ready favor. "Garden of Girls" Nov. 8-14.

The Ararat Shrine Concert at Convention Hall Nov. 2 proved one of the musical treats of the year, and was largely attended. The Metropolitan Opera House Quartette consisting of Anna Case, Antonio Scotti, Sophie Brosiau, and G. Martinelli were all enthusiastically received. E. Boguslawski was at the piano, and also found great favor.

D. KENDT CAMPBELL.

INDIANAPOLIS

INDIANAPOLIS (*Special*). — Forbes-Robertson made his farewell appearance in Indianapolis at the Shubert Murat Nov. 2-7 in "Hamlet," "The Light That Failed," "Passing of the Third Floor Back," and "Cæsar and Cleopatra" before large audiences at every performance. Cherished and honored memories of the brilliant and artistic achievements of this scholarly and noted actor will long be ours. Harry Lauder, matinee and night, Nov. 9. Francis McMillan Nov. 10.

Billie Burke, who has a great following here, played to capacity business at every performance of "Jerry" at English's Oct. 30-31. Fiske O'Hara in "Jack's Romance" Nov. 1-7. Maude Adams in "The Legend of Leonora" Nov. 13-14.

At the John McCormack Concert Oct. 29, the large Murat was filled to capacity, with scores standing and 500 people seated on the stage. The New York Opera company in "Faust" at English's the same night; also sang to capacity and turned hundreds away.

Maggie Pepper, here for the first time at popular prices, with Katherine Miller in the title-role, was the attraction at the Lyceum Nov. 2-7. "John Bunny" Nov. 9-11. "One Day" Nov. 12-14.

At Keith's Nov. 2-7, "Colonial Days," a musical act of merit. Bert Errol, female impersonator, won instant favor with his remarkable soprano voice, but some of his actions were anything but pleasing to the sex he impersonates. Dessie and Harriet Hempel and company in "A Playlet of Youth" scored, as did Harry Cooper in "The Mail Carrier." Parillo and Frabito, street singers, and Juliet in character studies.

The hope for a Little Theater in Indianapolis bids fair to be realized. Representative citizens, men and women, have been in conference with Maurice Browne, founder and director of the Chicago Little Theater, and elected to take the necessary steps in the near future.

PEARL KIRKWOOD.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—At the Chatterton, Oct. 27, Percy Wood, supported by an excellent cast, scored a decided success in the season's biggest musical comedy, "Adele," Oct. 29-31. Hoyt's Pictures drew nice business, Nov. 1. George Evans and his Minstrels drew capacity. Victor Morley in "My Best Girl," Nov. 2; "Seven Keys to Baldpate," Nov. 7; Miss Billie Burke in "Jerry," Nov. 16.

Entertaining vaudeville at the Majestic week of Oct. 25, bill was headed by the Jay Germ. "Carl McCullough," with Quinn; William Weston and company, Andy Rice, Charles Bachman and company, Hueman and company, Kennedy, Nobody and Platt, and Bruce and Betty Morgan.

Fred Dupres headed the bill at the Gaiety week of Oct. 24. Lee Tung Foo, Dunvett Troupe, Six Society Dancers, Miss Patricola, Maria Dream (?), Wright's Dogs, and Johnson Brothers and Johnson, other acts on the bill. Business satisfactory. "The County Chairman" and "The Rivals" were feature pictures on the Paramount programme at the Grand. Business good.

At Empire, "The Judge," by the stock company, pleased fair business.

Princess Picture House showed two fine feature pictures for the week. "Mother," with Emma Dunn in the leading role, and Griffith's great picture, "Home, Sweet Home," pleased fine business.

The Lyric had "After the Ball" as feature for the week, Vandette with "The Painted World" and "Glare of the Lights" as features did good business. Pictures at the Capital, Royal, Savoy, Vogue, Amuse-U and Chalne.

ELMER L. TOMPKINS.

ST. PAUL, MINN.

ST. PAUL, MINN. (*Special*).—Wright Huntington, after several weeks' absence, returned to the cast of the Huntington Players at the Shubert Nov. 1-7. He appeared as Wilbur Emerson in "The Gamblers," a role which he once played for a season of thirty-two weeks, and scored a signal success. Guy Darrell, stage director for the Huntington Stores, played James Darwin. Raymond Bond, Louise Gerard, Jessie Ralph, and the balance of the company should all be credited with excellent work. "The Woman," Nov. 8-14. "Because She Loved Him So," Nov. 15-21.

"Joseph and His Brethren" was the sumptuous offering at the Metropolitan Nov. 1-7. The large stage of this theater offered ample room to display the magnificent settings. James O'Neill, Brandon Tynan, and Katharine Kaelred in the three principal roles lent dignity to the cast. Special cast in "Paid in Full" Nov. 8-14. Raymond Hitchcock Nov. 15-18. De Wolf Hopper Nov. 22-25.

Bertha Kalich, Florenz Koth, and Adelaide Harland, Prince Lal Mon Kim, Mildred Grover, "Chinko," Spinetto Quintette, and Minnie Kaufman made up the Orpheum bill.

Empress had Lida McMillan and company in "The Saleslady," Three Dolce Sisters, Brady and Mahoney, Edward Brothers, Bessie's Birds, and Three Lorettas. The Minneapolis Symphony Orchestra gave their first concert at the St. Paul Auditorium Nov. 5. Emil Oberhoffer, former St. Paul man, conducted. "The Honeymoon Girls" were the enticement at the Star. The Grand, rechristened the Strand, opened with pictures Nov. 1.

JOSEPH J. PISTER.

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TORONTO

TORONTO, (*Special*). — Mantell in Shakespearean plays to crowded houses at the Royal Alexandra Nov. 2-7. "King John," "Merchant of Venice," and "King Lear" proving most popular. Mr. Mantell might be a little bit more generous to his audiences, and carry a better company. Outside of Fritz Leiber, they are poor actors of classics. As one critic here wrote, it takes more than a "perming wig" to make an Arthur in "King John." "Midnight Girl" Nov. 9-14. "High Jinks" Nov. 16-21. Marie Dressler Nov. 23-28.

Continued engagement of Kellermann movie of "Neptune's Daughter" at the Princess Nov. 2-7 to good houses. Grand Opera House, Nov. 2-7, "Picture Jim of "After the Ball," with Kelcey and Shannon. Tenderfoot company canceled.

Allen Lloyd and an old friend in Bertha Creighton, who has not been here for a long time, at Shea's Nov. 2-7. Miss Creighton shows a brand of acting that is above the ordinary vaudeville standard.

Motion picture of "Lost Paradise," a very elaborate film, at the Hippodrome Nov. 2-7. "In Old Tyrol," a nice little musical comedy, in miniature; Dixon, Bowers and Dixon (three fellows), and Lottie Delong and Brothers share the honors in the vaudeville portion; excellent business all day.

Lew Shank, ex-Mayor of Indianapolis, at Loew's Nov. 2-7, in his lecture on "How We Reduced the Cost of Living," is not only educative, but entertaining. All vaudeville acts were excellent. Charles Robinson and his Carnation Beauties to good business at the Gayety Nov. 2-7. Gladys Wilbur and the entire bill was good. "September Morning Glories" at the Star Nov. 2-7, with Maria Mann, satisfying. The Princess Theater has nothing booked ahead.

GEORGE M. DANYERS.

MONTREAL

MONTREAL, (*Special*). — Robert B. Mantell opened a week's engagement at the Princess Oct. 26 in an elaborate production of "King John." Mr. Mantell's portrayal of the tyrant was a masterly piece of work. Florence Auer scored as Lady Constance, Genevieve Hamper made an interesting and pathetic Arthur, and Fritz Leiber an excellent Faulconbridge. Ethel Mantell, Mr. Mantell's daughter, made a charming picture as Lady Blanche. The matinee of "Romeo and Juliet" Oct. 28 was an occasion of special interest, being the first appearance of Genevieve Hamper (Mrs. Mantell) in the rôle of Juliet, and received hearty applause. The same evening she gave an exceedingly good performance of Ophelia in "Hamlet." During the week "King Lear," "Macbeth," "Richelieu," and "The Merchant of Venice" were presented. Mr. Mantell's company comprises Genevieve Reynolds, Frank Peters, John Burke, Guy Lindsay, and a number of others. "The Story of the Rosary," Nov. 2-7.

"The Story of the Rosary" at the Princess Nov. 2-7. Annette Kellermann pictures opened the Academy of Music Nov. 9. "Diplomacy" at the National Nov. 2-7. Ben Ten Burlesquers at the Gayety. "What it Means to Be a Woman" at the Princess Nov. 9-14.

Joe Bonomo's Lunatic Bakers are the headliner at Orpheum. Others in the bill: Marion Murray and company, Brennan and Baldwin, Ellen Ort and Harry de Coata, Al. Fields and Jack Lewis, the Cromwells, Willie Weston, and the Beckwiths. Le Hevel is the bill at the National. "The Love Makers," featuring Sam Howe, at the Gayety. Owing to changes in theatrical bookings, His Majesty's is dark for two weeks, but a number of good bookings are promised after that.

W. A. TREMAYNE.

HAMILTON

HAMILTON, ONT. (*Special*).—The May Bell Marks company held the Grand Opera House for two weeks, except Oct. 26, when Maude Adams had possession.

Mrs. William E. Blake, known professionally as Alma Viva, who was a popular character woman with the Simmons's Stock company, and later with the Kirk Brown company, who has been in the city for three weeks as the guest of Mrs. George M. Simmons, has returned to New York to accept a position in a stock company forming there.

This season the Savoy has been changed from a moving picture house to a high-class burlesque house. Mr. Stroud, the manager, has proved to the public that a clean burlesque show can win.

Rosella Knott is spending several weeks here with relatives. Her sister, Mrs. Smith, who has not been back to her native city from Australia in thirty years, is here, and will return with Rosella Knott to New York for a visit. Viola Knott was here for a few days, but will return to New York to rejoin the Ben Greet Players.

The Temple Theater has suffered a severe loss in the sudden death of the manager, John G. Appleton, whose portrait appeared in THE MIRROR a few months ago in the list of popular managers. He began as programme boy in the Grand Opera House, and worked his way up until he became manager of the Savoy and then the Temple. "Jack" Appleton, as he was universally called, was a general favorite, and the news of his death will be read with regret by readers of THE MIRROR all over the Continent.

M. J. NOBLE.

OTTAWA

OTTAWA, ONT. (*Special*).—"After the Ball," film feature, at the Russell Nov. 9-14. One of the best bills of the season week of Nov. 2-7 at the Dominion. "Blackface" Eddie Ross scored the greatest hind of hit; also Marion Murphy and company in "A Modern Prima Donna." Others were: Ellen Orr and De Costa, Al. Fields and Jack Lewis in "The Misery of the Handsome Cab," Percy Bronson and Winnie Baldwin, Myrtle and Jimmie Dunedin, the Cromwells, and pictures.

The stage employes of Dominion who have been on strike since fifteen weeks, and the musicians who went out on a sympathetic strike three weeks ago returned Nov. 2, when a contract was signed for three years at an advance of 15 per cent. in salary, the arrangement is satisfactory to all concerned, and business was very big week of Nov. 4. Miss Alice Lloyd, special feature, week of Nov. 9.

The Francais with a very good vaudeville bill to capacity Nov. 2-7. The Imperial and Family with best pictures in town to usual capacity business.

J. H. DU BE.

MOOSE JAW

MOOSE JAW, SASK. — Oliver Morosco's company presented "Peg o' My Heart," with Miss Marion Dentler in the title-role, at the Majestic to S. R. O. Oct. 26, 27. It was one of the most enjoyable productions ever seen in the city, and the company had to respond to the curtain calls. The company included Miss Madeline L'Estrange, John M. Trevor, Miss Helen Raftery, L. York Erskine, Joseph Vanner, William Terrance, Harold West, and Miss Rita Malmrose. Manager Klein reports big business in all the Canadian cities from Halifax to Moose Jaw.

The Lilliputian Opera company presented "The Telephone Girl," "Jimmy, the Elevator Boy," and "The Show Girl" at the Majestic Oct. 28, 29 to fair business. Charlie Cooper, the boy comedian, was very clever.

F. Stuart-Whyte's All-Star English "Versatiles" in "Seattle to Japan" were at the Majestic Nov. 6, 7.

ALFRED W. LANE.

CALGARY

CALGARY, ALTA. (*Special*). — "Charley's Aunt" had big business at the Grand Oct. 26-31. It was given by the Players. Guy Harrington and Frances Brandt played the minor parts of Jack Chesney and Kitty, but showed their class even in these small parts. Florence Templeton and Carl Gillen were excellent as Donna Lucia and Fettigue. Edith Cooper gave a very winsome performance as Donna Lucia's ward. William Nolte was a capital Lord Babberly, surprising even those conversant with his abilities as a light comedian. Next week, "Madame X."

Lottie Mayer and her attractive Divine Girls headlined the Pantages bill Oct. 26-31. Laurie Ordway, the English comedienne, was as popular as ever. Balance of bill up to the high standard set by those two acts. Good business.

GEORGE FOSTER.

SASKATOON

SASKATOON, SASK. (*Special*).—Friday, Oct. 30, at the Empire the opening attraction under the new management, C. P. Walker, who has acquired the lease; Barney Greyon, of Regina, has the management. "Peg o' My Heart" was the bill, and played to absolute capacity. The theater will be closed for decorations and alterations previous to the formal opening under the new policy Nov. 9. The theater opens with "Sixty Years a Queen"; popular vaudeville will begin Nov. 12. The Sherman and Vaudeville succeeded after a thorough overhauling. Miss M. McNaughton is resident manager. The Streeter-Bryan Stock company, Oct. 26, for week to good houses.

H. MANLEY.

KINGSTON

KINGSTON, ONT.—The H. Webb Chamberlain Stock company week of Oct. 19-24 to good business. Lawrance D'Orsay in "The Earl of Pawtucket" and "The Reuted Earl" Oct. 30, 31; good houses at each performance. The Imperial Opera company week of Nov. 2-7.

ED. CHARLTON.

MIDDLE WEST WAYSIDE NOTES

"The Million Dollar Mystery" Sept. 28, "Our Mutual Girl" Oct. 2, "Trey o' Hearts" Oct. 3 at the Princess Theater, Macon, Ga.

A. G.

The season in Alliance, O., opened at the New Columbia Sept. 4 with Atlantis in pictures. The Columbia has been remodeled and refurnished; Mr. Lomotto Smith, owner and manager, promises high-class photo dramas and regular attractions from time to time.

H. B. M.

The Opera House in Dixon, Ill., has been thoroughly redecorated and has new scenery. It has been leased to Simpson and Rose, of Rockford, who will put on moving photoplays each night and three or more legitimate attractions monthly. The house opened with films Sept. 7. Miss Sarah Padden in "The Little Shepherd of Bargain Row" Sept. 15.

H. A. B.

Ruth St. Denis, at the Plumb Theater, Streator, Ill., Sept. 28; vaudeville, Oct. 4; "Fascinating Flora," Oct. 5-7; vaudeville, Oct. 11; Rose's Band, Oct. 14; Ad. Volgani, Oct. 26; Rose's Band, Oct. 28; Evans's Honey Boy Minstrels, Nov. 17. "The Winning of Barbara Worth." Motion pictures at the Majestic, Rex, and Lyric.

G. G.

Miss Sarah Padden Oct. 12 in "The Little Shepherd of Bargain Row" at the Princess, Ft. Dodge, Ia., pleased a capacity house. William Justin McCarthy as Mr. Manson, the aged bookkeeper, deserves special mention; supporting company was good. Fiske O'Hara Oct. 19 in "Jack's Romance."

LILLIAN M. R.

At the Grand, Rockford, Ill., Oct. 12. "He Fell in Love With His Wife"; "Joseph and His Brethren," Oct. 19, 20; Honey Boy Evans, Oct. 29; Fiske O'Hara, Oct. 31; "Adele," Nov. 2.

At the Orpheum, first half of week of Oct. 19: Herbert Floyd, Chick Sale, Mrs. Dorothy De Sheile and company, Tom Speeks, and Emily Sisters. Last half: Mattie, Choate and company, Carl McCullagh, Boy and Arthur, Charles and Madeline Dunbar, and Madame Paula.

(Mrs.) J. A. D.

"Seven Hours in New York," at City Opera House, Uhrichsville, O., Nov. 5. "The Girl He Could Not Buy" Nov. 12.

J. H. M.

Neil O'Brien's Minstrels, Oct. 28, at the Home, Hutchinson, Kan. Fine company to good business. A new comedian, Harry Van Fossen, divided honors with O'Brien. Ames Geyer's stock company week of Nov. 2. Lyman H. Howe Nov. 7. At the Elite Billy Riddle and his Yum Yum Girls.

C. W. G.

Raymond Hitchcock in "The Beauty Shop" Nov. 4, played to capacity business in Waterloo, Ia.

H. D. H.

DES MOINES, IA.

DES MOINES, IA. (*Special*).—Harry Lauder and company at the Berchel Oct. 29, played to capacity houses. Raymond Hitchcock and company in "The Beauty Shop" Oct. 31, Nov. 1 were most cordially received and played to almost capacity at all performances. May Robson in "Marthy by the Day" Nov. 11. Hap Ward Nov. 12. "A Night at Maxim's," headliner for Empress Oct. 29-31, was most elaborate and was well received.

A. KAHN.

ECHOS FROM MEXICO

In a recent number of THE MIRROR there appeared an interview with A. J. D. Wallace on moving picture conditions in South America. A large part of what Mr. Wallace said applies also to Mexico, but here in the case of American productions the very opposite is true, as licensed films are practically unknown, while Universal productions dominate the market.

Manager Williams, of the Alcazar, has been overhauling the house and installing improvements, which will bring his theater up to a rank excelled by few houses in cities of the same size as Chihuahua in the United States. A balcony and a complete ventilating system are two of the improvements being installed.

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PHILADELPHIA

"The Story of the Rosary," "Song of Songs," "The Debutante," "The Rivals"

PHILADELPHIA, Nov. 10 (*Special*).—There is but one change in the bills of the local theaters in Philadelphia this week, the war melodrama, "The Story of the Rosary," which opened at the Lyric. However, the shows still remaining over from last week are doing such a good business that all of the houses present a scene of much activity. Week of Nov. 2, Edward Sheldon's new play, the "Song of Songs," based on Sudermann's novel, was presented at the Broad, and there was considerable comment because of the boldness of the dialogue. The scene of the play was in modern times, and there seemed to be a feeling among those present that Mr. Sheldon, while he has written another very powerful play, has been very indelicate in his method of expressing the words of the play. Tom Wise has the leading part.

At the Garrick Hazel Dawn had the pleasure of seeing her name in electric lights before the theater for the first time, and is being featured in a new play by Victor Herbert, "The Debutante." Houses were especially good all week, and the music has been considered fair.

"Sari" is doing very well in its second week at the Forrest. "A Pair of Sixes" is still doing well at the Adelphi, and is now in its fourth week. A very fair production of Sheridan's old comedy, "The Rivals," is now in its second week at the Little Theater.

In the vaudeville line, Keith's is doing a big business; Blanche Ring and company being the headliner this week. This well-known star has evidently deserted the legitimate stage for the two a day, and has proved a great attraction. Week of Nov. 9 is anniversary week at Keith's here, and there will be a big time at the Chestnut Street playhouse all week.

J. SOLIS-COHEN, JR.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY (*Special*).—"Peg o' My Heart," with Elsa Ryan as Peg, crowded the Majestic Nov. 2-7. "Rebecca of Sunnybrook Farm" Nov. 9-14. Madame Olga Petrova in "Panthea" Nov. 16-21.

The Academy of Music is now a full-fledged spoke in the wheel of the Columbia Burlesque company, when "The Jay Widows" company played here Nov. 2-7 to fine business. Zallah's Own company Nov. 9-14. "Charming Widows" Nov. 16-21.

There was a big bill on at the Orpheum Nov. 2-7, where business continues very good.

"The Book of Life," with twenty people in the cast, at Keith's Nov. 2-4 to crowded houses. Sherman and Deforest in "The Jay Circus" scored. "The Little Stranger" is a good playlet, the Old Town Quartette, and Francis and Rom completed the list. Belle Blanche Nov. 5-7.

The Bijou Dream is crowded all the time, where pictures of local interest are shown. Bon Ton Theater is also doing big with pictures and vaudeville, while the Monticello is packed all the time; first run of photoplays.

"A Fool There Was" drew crowded houses to the Gayety, Hoboken, Nov. 2-7, and it was presented by this competent company.

At the Empire, Hoboken, Nov. 2-7, the Troyaderos company drew large audiences. Dave Marion and company Nov. 9-14.

A bill replete with witty talk, fine singing, and clever sketches at the Hudson, Union Hill, Nov. 2-7; business is great. Nat Wills was the headliner.

Bobby North headed a big bill at the Bayonne Opera House Nov. 2-4, where the patronage is very satisfactory. WALTER C. SMITH.

ATLANTIC CITY

ATLANTIC CITY, N. J. (*Special*).—B. F. Keith's Theater, on the Garden Pier here, closed for the Winter season on Sunday night, Nov. 8. Unless it will be shown at another theater here this will be the first Winter in several years that Atlantic City has been without vaudeville. The failure to get large audiences enough to pay Keith's, after their presenting very good bills, is attributed generally to the location of the theater, which, on the Garden Pier, is far above the central section of the town. It is rumored that they will open about Christmas or New Year's again.

The New Nixon continues their burlesque policy doing fairly good business. The motion picture, "Ireland a Nation," was the attraction three days of last week. "Hello, Paris," opened Nov. 8 to a large audience. "The Crackerjacks," with Harry Cooper, is the attraction booked for Nov. 15-17.

The Apollo played Fannie Ward in "Madam President" on Monday and Tuesday, Nov. 9, 10. Friday and Saturday, Nov. 13, 14, John Drew in "The Prodigal Husband." Martha Hedman has been added to this cast. Rose Stahl in "A Perfect Lady" is booked Nov. 16-18. Anna Pavlowa on Nov. 21, and the Philadelphia Orchestra on Nov. 23.

J. EDWARD WESTCOTT.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—Two full houses in one week is rather unusual here. Al. G. Field's Minstrels Oct. 29 with standing room sold to about 150, and "To-Day" played matinee and night to capacity Oct. 31 by an excellent company. Miss Helen MacKellar and Mr. George MacQuarrie renewing the favorable impression they made last year while in "Bought and Paid For." A. G. EYRICH.

"High Jinks," by an excellent company, played to S. R. O. at the City Theater, Brockton, Mass., Oct. 6. Every member of the company pleased. W. S. P.

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BALTIMORE

Attractions Faultless in Production and Business Satisfactory—The New "Hip"

BALTIMORE, MD., Nov. 9 (*Special*).—The reception and support accorded "Omar, the Tentmaker" at Ford's last week, must have been highly gratifying to all concerned. No other production of the present season, with the exception of "The Phantom Rival," has been given such liberal support as that bestowed upon this piece, the audiences being of the capacity order at the majority of performances. Guy Bates Post was worthy of the highest praise, while the staging, costuming, lighting effects were decidedly the best of the season so far. Julian Eltinge and "The Crinoline Girl" drew exceptionally well at the Academy.

Ziegfeld's "Follies of 1914" began their annual engagement at the Academy Monday night. When the curtain rose there was not a single vacant seat in the house, and the box-office was still being besieged by purchasers of admission tickets, who were quite satisfied to stand throughout the entertainment. The aggregation this season is decidedly one of the best Mr. Ziegfeld has ever gathered together. Worthy of mention in the cast: Leon Errol, Bert Williams, Arthur Deagon, Ed. Wynn, Herbert Clifton, Vera Michelena, Ann Pennington, Louise Meyers, Gisela Chateline, and Gladys Feldman. Week of Nov. 16, "The Queen of the Movies."

"Peg o' My Heart" is an exceptional play from the box-office viewpoint, as was evidenced last season by the enormous business which it polled in one week at Ford's, where it began a return engagement on Monday night before an audience which again filled the theater.

Attracted by the rather unconventional photographs of certain scenes in the play, which have been displayed throughout the city, a large audience crowded the Colonial for the opening performance of "Love's Model" Nov. 9. "The Rosary" continued a very successful engagement at the Colonial Saturday night.

Every one was delighted to see Nora Bayes again, and the evident sincerity of the welcome she received at every performance at the Maryland last week must have cheered her mightily.

Alma Gluck gave her recital at Ford's Tuesday afternoon; the occasion was one of the treats of the season. Pasquale Amato was heard with the first concert of the Boston Symphony Orchestra at the Lyric Nov. 4, before an audience which packed this huge auditorium to the doors. He was heard in two numbers, the first an unfamiliar aria from Saint-Saens Henry VIII., and the second an aria based on Handel's Largo. He was given an almost riotous welcome.

The New Hippodrome, which has been under construction for the past year, is fast nearing completion, and will shortly throw open its doors to the public. This latest addition to the list of local playhouses will reveal the last word in luxury and building construction, and when completed will be the largest theater in town, its seating capacity being considerably over three thousand. The first of December will, in all probability, see the new house well under way.

Irene Franklin and Burt Green are heading the bill at the Maryland this week. The management has secured some unusually strong headliners for the next few weeks, the list including Douglas Fairbanks, Eva Tanguay, Henrietta Crossman, Joan Sawyer, Adelaide and Hughes, Emma Carus and Carl Randall, and Lasky's "Society Buds."

"The Whirl of the World" will bid for favor at the Academy week of Nov. 30. Robert Mantell in repertoire is the Thanksgiving week attraction at the Academy, while the New York Hippodrome production of "Pinafore" will be offered at Ford's. I. B. KERNS.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (*Special*).—Isabelle Lowe and a good company at the Spreckles Oct. 25-31 in "The Trail of the Lonesome Pine." The attraction drew well, and gave the best of satisfaction. During her stay here Miss Lowe was entertained by friends. She is another well-known actress to invest in San Diego, her investment being a pretty bungalow on a large tract of land in the suburbs. "A Pair of Sixes" was seen by a fair audience Oct. 25. Jesse Lasky's "Beauties," and Ismael, Turkish pianist, headed a pleasing bill at the Orpheum Oct. 26-29.

"Sold for Money," by the Empress Players, for week of Oct. 26. Edna Marshall was especially well cast in the role of Kate Warner. George Dill, after a vacation, was again seen in the role of Hallett Morgan.

Week of Oct. 26 the Pantages bill at the Savoy seemed to be made up of almost all headline acts, and as a result business was above the average. Charles King and Virginia Thornton, and Weech and Poore offered two clever playlets. Our own playwright, Austin Adams, offered "Her Honor, the Mayor," with Will Chapman, Gladys Day, Mattie Davis, and Arthur Whitting in the cast. The sketch was a hit.

The Little Theater, formerly the Gaiety, opened on Nov. 2, under the management of Will Jossey. The theater has been entirely remodeled, and it is the intention of Mr. Jossey to present only first-class productions. Miss Katherine Roe has been engaged as leading woman. "One Woman's Life" will be the opening bill. This gives San Diego two stock companies again.

"The Typhoon" and "Marta of the Lowlands," in photoplay, was seen to splendid houses at the Broadway week of Oct. 26. Bosuke Hayakawa, Japanese actor, who played the leading role in "The Typhoon," was the guest of the management of the Broadway Oct. 26.

MARIE DE BRAU CHAPMAN.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—Miss Lillian Walker, of the Vitagraph company, will appear in person at the Magic Theater Nov. 5, 6 in the same gowns in which she appeared in the pictures on the screen on these dates. Miss Walker will appear in Sioux City, Mason City, and Dubuque.

The Six Musical Maids were in two programmes at the Wahkonsa Hotel Nov. 1, and pleased large companies at both luncheon and dinner. They are booked through the Redpath Lyceum bureau. LILLIAN M. RANKIN.

SEATTLE

SEATTLE, WASH. (*Special*).—At the Seattle "The House of Bondage" Oct. 25-31; large audiences. Moore and Metropolitan dark Oct. 25-31. "Caught with the Goods" Oct. 25-31 at the Tivoli; fair business; applause was liberal. At the Orpheum Gertrude Hoffman and vaudeville Oct. 25-31. At the Pantages Rawson and Clare and vaudeville. At the Alhambra, Class A, Colonial, Clemmer, Grand, Melbourne, and Mission motion pictures.

BENJAMIN F. MESSERVEY.

LATE COMERS

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall "Ben-Hur" to a tremendous business entire week of Nov. 2-7; the leading roles were admirably sustained by Richard Buehler, Walter Sherwin, Mary Condon, and Alice Haynes. Riccardo Martin and Miss Alice Nielson in concert Nov. 9. "The Old Homestead" Nov. 10. Anna Pavlowa Nov. 11. Miss Emma Trentini Nov. 12. Sam Bernard Nov. 13, 14.

Sam Howe's "Lovemakers" Nov. 2-4, and Blutch Cooper's "Globe Trotters" Nov. 5-7; mammoth burlesque entertainment at the Empire. Proctor's Grand enjoyed a big week's business; the leading numbers were presented by Dr. Hermann, Temple Quartette, Mr. and Mrs. Edwin Stevens, Eckert and Berg, Julia Rooney, Four Readings, Jewel-Van Burm and company, and "Little Nap." GEORGE W. BERRICK.

WILMINGTON, N. C. (*Special*).—"Stop Thief" with Bert Leigh and Hazel Burgess, delighted two small houses at matinee and night at the Academy of Music Oct. 31. A new trick in advertising, the play was pulled off after the matinee performance, when an automobile load of pink-coated police (?) chased the parade thief in another automobile through the crowded business streets, the thief brandishing a revolver to the mixed alarm and amusement of the spectators. E. P. NASH, JR.

TACOMA, WASH. (*Special*). — Tacoma: Gertrude Hoffman and vaudeville, Oct. 25-Nov. 4; De Wolf Hopper and company in "Pinafore," "Trial by Jury," and "Iolanthe," Oct. 26-Nov. 7. New Colonial: Moving pictures, Oct. 25-31. Apollo: "The Ragged Earl" continued. Princess: Moving pictures, Oct. 25-31.

FRANK B. COLE.

SALT LAKE CITY (*Special*).—At the Salt Lake "The Poor Little Rich Girl," with Leona Dana as the girl, drew good houses, Oct. 25-28, creating very little enthusiasm. "The Trail of the Lonesome Pine" Oct. 29-31. Isabelle Lowe was very satisfactory as June. Business fair. Empress: Madame Herlo and her shapely diving daughters; houses practically sold out all week. Orpheum: Arnold Daly and Doris Mitchell, Maurice Burkhart and Elmore White, Cole and Denahy, Rita Boland and Lou Holtz, the Grazers, Chuck Riesner, and Henrietta Gorss, Ed. and Max Carlos. "To-Day" Nov. 2, the date set for reduced prices at the Orpheum all over the house; also a new scheme is to give free matinee reserved seat tickets to all children under twelve who are accompanied by a grown-up, no limit. Pantages: Meryl and Rita, spectacular dancers, with an electric duel with swords; Mlle. Rami and Signor Dalfingen, Paley, Barton and Brown in a unique and pleasing act. Others: Dave Woods's Animal Actors; Rosellas, the playlet, "Night Hawks." Good business. C. E. JOHNSON.

SAN FRANCISCO (*Special*).—"The Poor Little Rich Girl" Nov. 2, at the Columbia, to a very large audience. Alcazar: "The Family Cupboard" Nov. 2, Cort: "The Whip" is in its second big week. Gaiety: "Let's Get Married" Nov. 2, with Frances Cameron, Jess Dandy, and Walter Lawrence in the cast. Orpheum: Gertrude Coghlan, White and Jason, Swor and Mack, Meehan's Canines, Theodore Bendix, Burnham and Irwin, Claude Golden, Joe Jefferson and Blanche Bender, with Gertrude Hoffman and her company of fifty, week of Nov. 8. Empress: Abe Attel in his own town, Harry St. James, "The Barber's Contest," the Three Stewart Sisters, the Musical Avalos, Anderson and Golanos, Ralph and Burns, and Nelson, the Ingrier. Pantages: "Ruin," "A Night in Hawaii," Henry and Harrison, Work and Play, and the Vestoffs. A. T. BARNETT.

POUGHKEEPSIE, N. Y. (*Special*).—Charles K. Champlain's Repertoire company at the Collingwood Opera House week of Nov. 2 in "The Littlest Rebel," "The Ghost Breakers," "He Fell in Love With His Wife," "The Stranger," and "The Heart of Maryland." Academy of Music, Newburgh: "The Old Homestead" Nov. 2; "After the Ball," photoplay, Nov. 3-4.

A. EDWARD WALKER.

ST. LOUIS, MO.

ST. LOUIS, MO. (*Special*). — "Kitty MacKay" proved a good drawing card at the Shubert Nov. 1-7. Molly McIntyre met with hearty approval, and the entire cast was pronounced excellent. Ernest Stallard, Eugene O'Brien, Margaret Nybloe and Carrie Lee Storie were among this excellent cast. Forbes-Robertson Nov. 8-15.

"Der Ungetreue Eckehart," with Hans Loebel in the title-role, at the German Theater Nov. 1. A large and fashionable audience showed deep appreciation of this play.

Rose Melville in "Sis Hopkins" at the American Nov. 1-7. "Blindness of Virtue" Nov. 8-15. Pat White's Big Jubilee at the Princess, the Big Jubilee at the Gayety, and Garden of Girls at the Standard, were the current burlesque shows. Trixie Friganza headed a very good bill at the Columbia Nov. 2-8.

The Fair Co-ed was well produced by the Park Opera company Nov. 2-8. Mabel Wilbur in the title-role did exceptionally well. Louise Allen also proved popular, as did Roger Gray. Carle Hayden, Chester Beach, and Mat Hanley also scored. Sarah Edward, a one-time favorite at the Delmar, made her initial appearance with the Park company, and was given a hearty welcome. The Players in "Grumpers" Nov. 9-15. "Stop Thief" at the Shenandoah Nov. 2-8 won appreciation from the audience. Leonard Bradley as the deaf mother was exceptionally well cast. Mitchell Harris, Marion Ruckert, Robert McClurg, and Louis V. Culhern also scored. VIVIAN B. WATKINS.

OMAHA

OMAHA, NEB. (*Special*).—At the Brandeis Ruth St. Denis gave a wonderful exhibition of various styles of dancing, two performances, Oct. 31. The engagement was most interesting, as well as unusual, and the audiences quite enthusiastic. "Cabiria" films opened a week's engagement Nov. 1 to a good house. Underlined Hap Ward Nov. 8-11. Neill O'Brien's Minstrels Nov. 12. Max Robson Nov. 13, 14. Rose Melville Nov. 15, 16. "My Best Girl" Nov. 17, 18. "Trail of the Lonesome Pine" Nov. 19-21.

Ben Welch and his bunch of girls and fun-makers, two performances a day to a series of good-sized audiences at the Gayety. The Orpheum vaudeville attractions are drawing well.

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NEW ORLEANS

NEW ORLEANS (*Special*).—"To-Day" was the bill at the Tulane Nov. 1-6. An excellent company interpreted the play, and large attendance prevailed during the engagement. George MacQuarrie and Helen MacKellar were the successful principals in the cast. "The Yellow Ticket" Nov. 8-14.

Al. G. Field's Greater Minstrels appeared at the Crescent Nov. 1-7. Field is as popular as ever, and his many friends here were glad to see him. "The Sins of the Father" Nov. 8-14.

Emma Bunting, appearing in her own theater called the Bunting Theater, presented "Lena Rivers" Nov. 1-7. The supporting company is very good. "Tess of the Storm Country" Nov. 8-14.

At the Lyric the Perochi-Gypsens Stock company is holding its own and meeting with success. For Nov. 1-7 the bill was "Midnight Marriage." The attendance and quality of performance continue satisfactory. "The Lure" Nov. 8-14.

The features at the Orpheum for week of Nov. 2-8 consisted of the following: Madame Yorska, Oliva, the Volunteers, Fisher and Green, Gardinar Trio, Lee Barth, Lightner and Jordan, and the Orpheum Travel Weekly, which has become quite a feature. J. M. QUINTERO.

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ACTORS' EQUITY ASSO'N

High-Priced Actors Should Be the First to Grant Salary Reductions in Bad Times

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, on Nov. 2, the following members were present: Mr. Francis Wilson, presiding; Messrs. Coburn, Connelly, Cope, De Angelis, Gillmore, McRae, Mitchell, Purdy, and Westley.

New members elected:

Ralph Bradley	Martha Leonard
Blanche Brin	Frederick Maynard
Minnie W. Carroll	Maxfield Morse
Taylor Carroll	W. Barnett-Parker
Harry Cowan	George Parsons
Bernard Craney	Angelo Romeo
Clifford Demarest	Elmer Thompson
Eva Mae Francis	William Wagner
Elsa Frederic	S. J. Warrington
Laura Nelson Hall	Geo. W. Wilson
W. Bertram Hanauer	Ed. Wynn
Virginia Harned	

"This business should be co-operation," writes a manager who demurs to our opinion that he owes half a week's salary to an A. E. A. member. We heartily agree with his declaration, because it means applied equity. In this vein the Council calls attention to bad business conditions whenever a member asks its advice in regard to a proposal that he accept a smaller salary or close his season, at the same time telling him that if he grants the reduction he must bind the manager to restore the original terms of his engagement when prosperity returns.

It would seem that the principle observed by governments in taxing luxury to the benefit of necessity in times of stress should operate in our profession, and the highest salaried actors should be the first to temper the wind to the shorn management.

Again, we urge members who may be offered engagements with incorporated companies to ascertain the identities of the individuals composing the corporation before signing any contract.

In view of some compromised settlements the association has made in seeking redress for its members, it may be feared that we do not fight for the most that seems due in such cases. On the contrary, every phase of a matter is considered before terms are arranged. Few of the more than fifty collections we might name could have been possible to individuals alone. The association discounts the law's delay, with its ever increasing fees, and aims to keep the actor in amicable relations with the manager from whom it secures a reckoning.

Our progress is steadily toward more solidarity as a profession. The benefits of organization are for all—and "stars" and actor-managers are among those who have profited by the service of the A. E. A., no less than the journeyman players common to every company.

The November dues are coming in daily. If there be any doubting Thomas still unsatisfied, and lacking in altruism, let his selfishness consult the many whose dignity has been maintained, and for whom hundreds of dollars have been recovered, all for the single membership fee of $5 annually.

Leaving alone the matters of uniformity in contracts and legal redress, let us quote President Klaw, of the United Managers' Protective Association, who said to us:

"Gentlemen, your greatest power will prove to be your moral force."

By order of the Council,
HAUGE MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

George La Guere has been engaged by Walker Whiteside to play the part of Basil in "Mr. Wu."

AFTER ROMANTIC PLAYS

Morosco to Produce Thomas Broadhurst's New Costume Play "Right of the Seigneur"

In a lengthy interview, Oliver Morosco recently stated that the romantic or costume play was "coming back," and that he intended to do everything within his power to bring it to its former position of glory. Evidently Mr. Morosco has the courage of his convictions, for he has recently accepted a costume play entitled "The Right of the Seigneur," by Thomas Broadhurst, brother of George Broadhurst, and will produce it shortly at his Burbank Theater in Los Angeles. Mr. Broadhurst's most recent effort was a dramatization of Longfellow's "Evangeline," which Arthur Hopkins produced at the Park Theater last season with Edna Goodrich in the leading role.

Other romantic plays included in Mr. Morosco's plans are "The Lady of the Sonnets," by Edgar Allan Woolf; "Brenda of the Woods," by Thomas Barry, and "Lady Eileen," by Geraldine Bonner and Hutcheson Boyd, the play which won the Morosco contest last Spring.

CRITIC MARRIES ACTRESS

Carl Van Vechten, Late of the Press and Times, Weds Fania Marinoff

Announcement was made recently of the marriage of Fania Marinoff to Carl Van Vechten. Miss Marinoff was last seen here in "Consequences" at the Comedy Theater. She is now appearing in that comedy at the Fine Arts Theater in Chicago. Last season she played a leading role in "A Thousand Years Ago." Mr. Van Vechten for several years was assistant music editor of the *Times*, and last season was dramatic critic of the *Press*.

BUSY MINNEAPOLIS

The theatrical situation in the Northwest is above par, in spite of the war and elections, according to a representative of Thomas J. Hamlin, Inc., General Amusement Booking Agency of Minneapolis.

"Our agency has just doubled its floor space again and now occupies 416-17-18-19 Phoenix Building, with six telephones and seven attendants, and we have over one hundred standard vaudeville acts on hand. Dramatic people are in demand, and we are also busy on cabarets, clubs, fairs, etc., and altogether this has been the most prosperous season in the three years of our existence."

WINNERS OF PAVLOWA MUSIC CONTEST

The dance music competition begun last Summer by Pavlowa was won by Mr. Edward C. Moore, of Chicago, Ill.; Mr. Philip I. Jacoby, of San Francisco, Cal.; Mr. Henry H. Ackley, of Waukesha, and Mr. Harry R. Aueracher, of Chicago.

Miss Pavlowa offered last Summer four prizes consisting of $500 each to American composers who should win the competition for dance music. All told, 316 compositions were submitted by 288 composers. Miss Pavlowa included in her programme at the Metropolitan last Tuesday, Nov. 3, the four compositions.

COLLAPSED THEATER KILLS THREE

The Hippodrome Arcade, under construction in Youngstown, O., collapsed Oct. 26, and three workmen were killed and several injured. The building was being erected by the Miles Theater Company, of Cleveland.

"THE BALLET GIRL" AT ALBANY

The first performance of "The Ballet Girl," formerly known as "Polenblut," in which Emma Trentini has the leading role, takes place in Albany to-night.

I HAVE THE PLAY!

THE SCENE—New York City Today
THE MOTIF—Dramatic, Intense, Compelling.
THE AUTHOR—A Dramatist of National Reputation.
THE CAST—Seven People—Three Women, Four Men.

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LETTER LIST

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WOMEN

Arden, Gertrude, Violet Aubrey, Edna Andrews, Cora Adams.
Bolton, Vianna, Grace Bryan, Emmy Bedford, May Boley, Sophie Brandt, Cleary, Virginia, Mabel Cameron, Phyllis Coleman, Rene Cooper, Adelaide Cumming, May Chippendale, Ollie Cooper, Mildred Cooke, Carlotta Charles.
De Lacy, Leigh, Moda Douglas, Edna Dresser, Mrs. Chas. Duffy, Elizabeth Davis, Fillmore, Nellie, Nan Fredericks, Sydney Farmer, Edith H. Fortes, Bertie Fowler, Gilbert, Hilda, Eldora Goldthwaite, Henry, Marguerite, Gretchen Hartman, Grace Hampton, Georgie Hain, Mary Hall, Masie Hartford, Jack, Gwendolyn, Lee, Bessie, Mrs. Caroline Lee, Mrs. Wilfred Lucas, Mrs. May Lynch, Murphy, Jennie, Marion Matthews, Marren Norman, Nielsen, Hortense, Pearson, Virginia, Catherine Pollock, Rose Prevost, Katherine Prestbrey, Margaret Prussing.
Rodden, Mae, Helen Robertson, Lillian Rhodes, Mrs. W. P. Harpole, Shaw, Mande, M. Stevenson, Alice Saville, Tessie Singer, Margaret Siegal, Lelia Shaw, Tracy, Helen, Josephine Thill, Betty Thew, Beth Tate, Weir, Jeane, Frankie Wilson, Mrs. A. A. Webster, Mrs. Leonard Willey, Nellie Wilson.

MEN

Arthur, Gus, Anton Asher, Alfred Allen, Ainsworth Arnold, Haines, Kenneth, Grif Barnett, Geo. Brozzer, Byron Bidwell, H. La Blyden, J. H. Bailey, Jack Brown, Robt. Broderick, Guy Bragdon, Wm. Butterfield, Rowland Buckstone, Clucas, Carroll, Clinton Clay, Arthur Clough, Edmund Carroll, Chas. Chappelle, Ten Eyck Clay, Claude Cooper, Harry Conner, Ted Claire, Jno. Cuff, De Witt Coolman, Oscar Cook, Billy Champe, R. C. Carvello, B. Chandler, Darling, T. N., Wm. Daly, Stewart De Kraft, Stephen Davis, Paul Doucet, Alfred Dolsen, Elsky, Harry, Phil Edwards, D. T. Evans, Brandon Evans, Clyde Eckhardt.
Fiske, Orren, Alec Francis, Harry Fitzgerald, Mr. Ferrari, Gill, Basil.
Hines, Jno. A. J. Hurley, T. Hilliard, Andrew Higginson, Jno. H. Hall, Fred Hargrave, Joe Hadley, Melvin Hunt, Edwin Hodge, Walter Hast, Harry Huguenot, W. A. Howell, R. H. Hamilton, Irwin, Thos. J.
Keizely, Wm., Alfred Kennedy, Leach, Jno., Francis Leavitt, Eugene La Rue, Miller, Chas., P. D. Marsden, Gerald Maloney, Ernest Maxcbin, J. P. MacDonald, W. O. McWatters, Nicholls, Fred. L. A. Nelms, O'Hara, Jno., Roland Osborne, Powell, David, Douglas Paterson, Robins, Edw., Arthur Ross, Guy Rawson, Warner Richmond, Schiller, Geo., Homer Sheridan, H. O. Steelman, Jos. Sorghan, Cecil Standing, Thomas, Allen, Arthur Tilburne, Robt. Toms, Edwin Trevor, Westerman, Jack, Willard Webster, Joe Wallace, Youngdeer, Jas.

GOSSIP

Frederica Going is with "The Yellow Ticket" company this season.

Robert Adams will be leading man with Grayce Scott in Richmond in stock.

Fred H. Byers is now half owner of Bennett's Dramatic and Musical Exchange, Chicago.

Zola Talmart has been engaged to play the lead in "The Yellow Ticket" with the company which opened Saturday in Troy.

Oliver E. Hinsdell has finished his season with the Ben Greet Players and is now playing a special engagement with the Little Theater company of Philadelphia.

Selwyn and Company have added C. Aubrey Smith and Violet Heming to the cast which is to appear in Henry Arthur Jones's new play, "The Lie," in which Margaret Illington is to be starred.

Emma Carrington has joined the Mozart Players in Elmira, N. Y., as second woman. She appears Oct. 19. Arthur Griffin is with the same company as character man. He closed with Edith Tallaferro Oct. 3.

R. A. Brandon was recently engaged for a part in "The Song of Songs," opening about Oct. 26. Mr. Brandon came over from England recently for Joseph Brooks's production of "Tipping the Winner," which closed after a short engagement.

Mr. Edwin R. Wolfe's name was recently given as a member of the cast presenting "The Secret," with Miss Frances Starr. Mr. Wolfe, as a matter of fact, has been playing the juvenile role in the Boston "Under Cover" company since Aug. 4.

Walker Whiteside has commissioned Molarsky, the well-known portrait painter, to do a full length picture of him in the character of "Mr. Wu." Molarsky has recently moved to New York from Philadelphia and has opened a studio in this city.

For the revival of Charles A. Taylor's melodrama, "Yosemite," which is to be produced at Daly's Theater, Nov. 23, Mario Majeroni, Frank Andrews, and Robert Deshon have been engaged for important roles. Violet Heming has been engaged for the role of Mercedes.

Judge Maddox, in Part Three of the Supreme Court, Kings County, New York, on Oct. 5, 1914, rendered a verdict in favor of Mrs. David Miles in her action against David Miles for separation, with alimony. The decision was rendered on the ground of non-support and desertion.

Caroline May Blaney, the sister of Harry Clay Blaney, the well-known actor-manager, has just returned from England, where she has been starring in her own companies for the past four years. Miss Blaney will remain in New York for several weeks before she returns to England, where she is booked to open in a new play.

Theodora Ursula Irvine, the well-known teacher of dramatic art, is one of the refugees who recently returned to New York. She spent the Summer in Europe with ten of her pupils, making a pilgrimage to literary shrines. They had an exciting flight from Cologne, Germany, to Amsterdam, Holland, at one time passing over a Rhine bridge set with dynamite and guarded by long rows of German soldiers.

Douglas Henry Garden, known on the stage as Henry Douglas, was appointed First Lieutenant of "The Buffs" East Kent Regiment, on Sept. 11, and has already gone to the front. Mr. Garden had served four years in the English Army before going on the stage. He was last seen in New York as the Vicar in "The Blindness of Virtue," at the Manhattan Opera House the early part of last Winter. Reba Garden, his wife, is at 372 Lucas Avenue, Los Angeles, with her mother, who is seriously ill.

Doris Wooldridge recently closed a special engagement at the Boston Theater, where she appeared as leading support to Wilton Lackaye in "The Battle." Miss Wooldridge not only strongly impressed the Boston public with her strong impersonation, but won the especial commendation of the critics and her fellow players, including Mr. Lackaye. The *Record* pays her this profound tribute: "Doris Wooldridge is a newcomer to the Boston Theater Stock company, and not the least of the good things that must end with the season here is that Miss Wooldridge will bid farewell to Boston. Beautiful, of undeniable dramatic qualities, she gave a presentation which struck a sincere note at all times."

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George W. Anson, who in late years has played all the leading character parts with Sir Herbert Beerbohm Tree in his Shakespearean revivals, has been engaged by Selwyn and Company for an important role in Henry Arthur Jones's new play, "The Betrayal." He is the father of A. E. Anson, well known on the American stage.

Mrs. Annie Nathan Meyer has sent a check for $76 to Daniel Frohman, president of the Actors' Fund, being ten per cent. of the receipts of her recent special matinee performance at the Cort Theater of her play, "The Spur," the performance having been given in behalf of the European War Fund.

The first composition to be selected from the many submitted to Winthrop Ames in response to his offer to play new unpublished American music during the intermissions at the Little Theater, is by Arthur Foote, the well-known composer. It was heard for the first time in public last Monday night at the regular performance of "A Pair of Silk Stockings."

During their Thanksgiving vacation a large number of Vassar College undergraduates will unite with the New York alumnae at the Gaiety Theater to do honor to Jean Webster, the author of "Daddy Long-legs," who is a graduate of Vassar College. At Vassar Miss Webster acted as newspaper correspondent and afterward became secretary to her great uncle, Mark Twain.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Grand Rapids, Mich., 11. South Bend, Ind., 12. Indianapolis 13, 14. Chgo. 16-28.

ANGLIN, Margaret: Cleveland 9-14. Toronto 16-21. Boston 23-Dec. 5.

ARLISS, George (The Liebler): Los Angeles 9-14.

BATTLE CRY (Messrs. Shubert): N.Y.C. Oct. 31—indef.

BEAUTIFUL Adventure (Chas. Frohman): Washington 9-14. Pittsburgh 16-21.

BEN-HUR (Klaw and Erlanger): Detroit 9-14. Cinti. 16-21.

BIRD of Paradise (Oliver Morosco): Fresno, Cal., 11. San Jose 12. Stockton 13. Sacramento 14. 'Frisco 15-21. Oakland 22-28.

BLINDNESS of Virtue (Frank Hurst): St. Louis 9-14. Kansas City 15-21. Indianapolis 23-28.

BOUGHT and Paid For (Wm. A. Brady): Buffalo 9-14.

BURKE, Billie (Chas. Frohman): Milwaukee 9-11. Rockford, Ill., 12. Bloomington 13. Peoria 14. Springfield 16. Quincy 17. Davenport, Ia., 18. Dubuque 19. Clinton 20. Cedar Rapids 21.

CALL of the Cumberland (Gaskill and MacVitty): Salina, Kan., 11. McPherson 12. Beloit 13. Holton 14. Beatrice, Neb., 16. Neligh 18. O'Neil 19. Valentine 20. Crawford 21. Hot Springs, S. D., 23. Lead 24. Belle Fourche 25.

CALLING of Dan Matthews (Gaskill and MacVitty): Chillicothe, O., 11. Wellston 12. Jackson 13. Parkersburg, W. Va., 14. Zanesville, O., 16. Athens 17. Pomeroy 18. Gallipolis 19. Gloucster 20. Nelsonville 21. Logan 23. Lancaster 24. Circleville 25.

CALLING of Dan Matthews (Gaskill and MacVitty): Mitchell, S. D., 11. Yankton 12. Vermillion 13. Sioux City, Ia., 14. Laurel, Neb., 16. Wayne 17. Madison 18. Albion 19. Columbus 20. Hastings 21. York 23. Lincoln 24. 25.

CONSEQUENCES (Messrs. Shubert): Chgo. 5—indef.

DADDY Long Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DAMAGED Goods (Richard Bennett): Chgo. Oct. 30-Nov. 14.

DEVIL, The: Lake Village, Ark., 11. Star City 12. Monticello 13. De Witt 14.

DIPLOMACY (Chas. Frohman): N.Y.C. Oct. 20—indef.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. Oct. 6—indef.

DODGE, Sanford (R. A. Johnson): Minot, N. D., 11. Kenmare 12. Crosby 13. Williston 17. Glasgow, Mont., 18. Culbertson 21.

DOM—Le to Your Wife (Northern Primrose and McGillan): Blair, Neb., 11. Wahoo 12. Plattsmouth 13. Atlantic, Ia., 14.

DRESSLER, Marie: Cleveland 9-14.

DREW, John (Chas. Frohman): Easton, Pa., 11. Reading 12. Atlantic City, N. J., 13, 14. Montclair 16. Plainfield 17. Poughkeepsie, N. Y., 18. Elizabeth, N. J., 19. White Plains, N. Y., 20. Stamford, Conn., 21.

DUMMY, The (Play Producing Co.): Newark, N. J., 9-14.

EVERYWOMAN (Henry W. Savage): Meadville, Pa., 11. Bradford 12. Warren 13. Jamestown, N. Y., 14. Ithaca 16. Geneva 17. Auburn 18. Utica 19. Cortland 20. Binghamton 21. Rome 23. Watertown 24. Oswego 25.

EXCUSE Me: Chgo. 1-Dec. 5.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FANNY'S First Play: Louisville 9-12-14.

FAVERSHAM, William (Leonard L. Gallagher): N.Y.C. Sept. 28—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. 2—indef.

FINE Feathers (Eastern Co.): Pittsgerald, Ga., 11. Americus 12. Columbus 13. Rome 16.

FORBES-ROBERTSON (Percy Burton): St. Louis 9-14. Kansas City 16-21. Denver 23-28.

FRECKLES: Philia. 9-14.

GARDEN of Allah (The Liebler): Nashville, Tenn., 9-14.

GEORGE, Grace (Winthrop Ames): Chgo. 2-14. St. Louis 16-21. Cinti. 23-28.

GIRL and the Tramp (Co. 1: Fred Byers): Wytheville, Va., 11.

GIRL and the Tramp (Co. 2: Geo. L. Barton): Orleans, Neb., 12. Republican 13. Norton, Kan., 14. Athol 16. Lebanon 17. Belleville 18. Cuba 19. Clyde 20. Beloit 21. Simpson 23.

GIRL and the Tramp (Beck and Robinson): Nappanee, Ind., 11. Argos 12. Rochester 13. Huntington 14. Bidgeville 16. Degraff, O., 17. North Lewisburg 18. Washington Court House 19. Tippecanoe 20. Springfield 21.

GIRL He Couldn't Buy (O. E. Wee): Steubenville, O., 11. Zanesville 14. Columbus 16-18. Dayton 19-21.

GOODWIN, Nat (Messrs. Shubert): Walla Walla, Wash., 11. Lewiston, Ida., 12. Spokane, Wash., 13, 14.

HE COMES Up Smiling (Al. H. Woods): B'klyn 9-14.

HELP Wanted: Chgo. 1-Dec. 5.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—Nov. 14.

HIGHWAY of Life (The Liebler): N.Y.C. Oct. 26—indef.

HINDLE Wakes: Chgo. 9-14.

HODGE, William (Lee Shubert): Boston Sept. 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. Sept. 9—indef.

IRVING Place Theater Co.: N.Y.C. Oct. —indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 5—indef.

JOSEPH and His Brethren (The Liebler): Minneapolis 8-14. Des Moines 23-28.

KICK In (Al. H. Woods): N.Y.C. Oct. 19—indef.

KITTY MacKay (Wm. Elliott): Pittsburgh 9-14.

KITTY MacKay (Wm. Elliott): Kansas City 8-14.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LION and the Mouse (Geo. H. Bubb): Whitewater, Wis., 11. Stoughton 12. Richland Center 13. Spring Green 14. Madison 15. Mt. Horeb 16. Jefferson 17. Columbus 18. Montello 19. Cambria 20. Randolph 21. Beaver Dam 22. Princeton 23. Chilton 24.

LITTLE Lost Sister (John Barrere): Reading, Pa., 9-11. Trenton, N. J., 12-14. Elizabeth 16-18. Allentown, Pa., 19-21. Paterson, N. J., 23-28.

LOPOKOVA, Lydia (Harrison Grey Fiske): Boston 2-21.

LOVE'S Model: Balto. 9-14.

MAGGIE Pepper (Marcus P. Hoefs): Louisville 8-14. St. Louis 16-21. Columbus 22-28.

MANTELL, Robert: Rochester, N. Y., 10-14. Albany 21.

MARRIAGE of Columbine (Chas. Hopkins): N.Y.C. 10—indef.

MAUDE, Cyril (The Liebler): Boston 9—indef.

MERRY Mary (Primrose and McGillian): Beardstown, Ill., 11. Princeton 12. Henry 13. Morrison 14. Cedar Rapids, Ia., 15.

MILESTONES (Klaw and Erlanger): Portland, Ore., 9-14.

MIRACLE Man (Cohan and Harris): N.Y.C. Sept. 21—indef.

MISLEADING Lady (Wm. Harris): Cinti. 9-14.

MISLEADING Lady (S. Burstein): Corning, N. Y., 11. Galeton, Pa., 12. Mt. Morris 13. Hornell, N. Y., 14. Dansville 17. Warsaw 18. Niagara Falls 19. Jamestown 20. Warren 21. Kane 23.

MISLEADING Lady (Southern: E. A. Johnson): Greensburg, Pa., 11. Clarksburg, W. Va., 12. Weston 13. Fairmont 14. Grafton 16. Parsons 17. Elkins 18. Charleston 20. Huntington 21.

MY Lady's Dress (Joseph Brooks): N.Y.C. Oct. 10—indef.

NAZIMOVA, Mme. (The Liebler): N.Y.C. 6—indef.

O'HARA, Fiske (Augustus Pitou): Indianapolis 9-11. Ft. Wayne 12. Huntington 13. Jackson, Mich., 14.

OLCOTT, Chauncey (Henry Miller): B'klyn 9-14.

OMAR, the Tentmaker (Tully and Buckland): N.Y.C. 9-14. Stamford, Conn., 16. Hartford 17, 18. Waterbury 19. Springfield, Mass., 20, 21. Newark, N. J., 23-28.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

PADDEN, Sarah (United Play Co.): Jet. City, Kan., 11. Topeka 12, 13. Hastings, Neb., 14.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 8—indef.

PAIR of Sixes (H. H. Frazee): Phila. Oct. 19-Nov. 14. B'klyn 16-21. N.Y.C. 23-28.

PAIR of Sixes (H. H. Frazee): Eugene, Ore., 11. Corvallis 12. Salem 13. Astoria 14. Portland 15-18. Aberdeen, Wash., 19. Tacoma 20, 21. Seattle 22-28.

PAIR of Sixes (H. H. Frazee): Fort Albany, Vt., 11. Newport 12. St. Johnsbury 13. Berlin, N. H., 14. Barre, Vt., 16. White River Jct. 17. Brattleboro 18. Keene, N. H., 19. Great Barrington, Vt., 20. Pittsfield, Mass., 21. Greenfield 23. Winsted, Conn., 24. Torrington 25.

PAIR of Sixes (H. H. Frazee): Washington Court House, O., 11. Lancaster 12. Circleville 13. Urbana 14. Kenton 16. Tiffin 17. Ashland 18. Wooster 19. Alliance 20. Elyria 21. Norwalk 23. Fremont 24. Findlay 25.

PATTON, W. B. (Frank B. Smith): Boone, Ia., 12. Adel 14.

PEG o' My Heart (Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 22—indef.

PEG o' My Heart (Oliver Morosco): Balto. 9-14. Wash. 16-21. York, Pa., 23. Harrisburg 24. Elmira, N. Y., 25.

PEG o' My Heart (Oliver Morosco): Rock Hill, S. C., 11. Camden 12. Darlington 13. Hockingham, N. C., 14. Oxford 15. Henderson, 17. Durham 18. Wilson 19. Rocky Mount 20. Tarboro 21. Washington 23. Greensville 24.

PEG o' My Heart (Oliver Morosco): Atlanta, Ga., 9-14. Montgomery, Ala., 16, 17. Selma 18. Meridian, Miss., 19. Mobile, Ala., 20, 21. New Orleans 22-28.

PEG o' My Heart (Oliver Morosco): Punxsutawney, Pa., 11. Du Bois 12. Clearfield 13. Altoona 14. Huntington 16. Tyrone 17. Bellefonte 18. Renovo 19. Emporium 20. Kane 21. Butler 23. Blairsville 25.

PEG o' My Heart (Oliver Morosco): Calgary, Alta., Can., 9-11. Revelstoke, B. C., 12. Kamloops 13. Bellingham, Wash., 14. Everett 15. Olympic 16. Centralia 17. Astoria, Ore., 18. The Dalles 19. Pendleton 20. Walla Walla, Wash., 21. Baker City, Ore., 23. Weiser, Ida., 24. Nampa 24. Boise City 25, 26.

PETROVA, Olga (Messrs. Shubert): N.Y.C. 9-14.

POOR Little Rich Girl (Klaw and Erlanger): Frisco, 1-14.

POTASH and Perlmutter (Al. H. Woods): Boston Oct. 5—indef.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

PRINCESS, Players (F. Ray Comstock): N.Y.C. Oct. 17—indef.

PRODIGAL Judge: Harrisonburg, Va., 11. Staunton 14. Charlottesville 16. Greensboro, N. C., 17. Winston-Salem 18. Salisbury 19. Charlotte 20. Spartanburg, S. C., 21. Asheville, N. C., 23. Greenville 24. Columbia, S. C., 25.

PRODIGAL Son (Oscar Graham): Lampasas, Tex., 11. Burnett 12. Marble Falls 13. Llano 14. Georgetown 16. Rogers 17. Caldwell 18. Giddings 19. Bastrop 20, 21. Yorktown 23. Bellville 24. Livingston 25. Trinity 26. Huntsville 28.

REBECCA of Sunnybrook Farm: Jersey City, N. J., 9-14.

ROBSON, May (Academic Producing Co.): Des Moines, Ia., 11. Sioux City 12. Omaha, Neb., 13, 14. Colorado Springs, Colo., 16. Pueblo 17. Salt Lake City 19-21. 'Frisco 23-Dec. 5.

SEVEN Keys to Baldpate (Eastern: Cohan and Harris): Pittsburg 9-14.

SEVEN Keys to Baldpate (Western: Cohan and Harris): St. Louis 9-14. Cairo, Ill., 15. Paducah, Ky., 16. Henderson 17. Evansville, Ind., 18. Louisville, Ky., 19-21. Cinti. 22-28.

SHEPHERD of the Hills (Gaskill and MacVitty): Harrison, Ark., 11. Eureka Springs 12. Rogers 14. Fayetteville 15. Prairie Grove 17. Ft. Smith 18. Clarksville 19. Conway 21. Hot Springs 24. Gurdon 25.

SHEPHERD of the Hills (Gaskill and MacVitty): Reno, Nev., 11. Auburn, Cal., 12. Sacramento 13. Vallejo 14. San Jose 15. Petaluma 16. Monterey 17. Hollister 18. Modesto 19. Merced 20. Fresno 21, 22. Selma 23. Hanford 24. Coalinga 25.

SHEPHERD'S Call (E. M. Parkers): Davis, S. D., 12. Beresford 13. Viborg 14. Lake Andes 17. Platt 18. Wagner 19. Springfield 20. Menno 21. Irene 24. Centerville 25. Parker 26.

SKINNER, Otis (Chas. Frohman): Roanoke, Va., 11. Lynchburg 12. Norfolk 13, 14. Charlotte, N. C., 16. Columbia, S. C., 17. Augusta, Ga., 18. Charleston, S. C., 19. Savannah, Ga., 20. Jacksonville, Fla., 21.

SONG of Songs (Chas. Frohman): Phila. 2-21.

SIS Hopkins: Kansas City 8-14. Omaha 15, 16. Des Moines 18, 19.

SPENDTHRIFT, The (O. E. Wee): Perry, N. Y., 11. Warsaw 12. Addison 13. Waverly 14. Wellsboro, Pa., 16. Penn Yan, N. Y., 17. Batavia 18. Clyde 19. Ft. Plain 20. Amsterdam 21. Bennington, Vt., 23. Greenwich, Conn., 24.

STAHL, Rose (Henry B. Harris Est.): N.Y.C. Oct. 22—indef.

STARR, Frances (David Belasco): Bridgeport, Conn., 11. Waterbury 12. Hartford 13. Pittsfield, Mass., 14. N.Y.C. 16-21. B'klyn 23-28.

STEWART, May (J. E. Cline): Bedford, Ind., 11. Madison 12. Carrollton, Ky., 13. Middletown, O., 14. Xenia 16.

STORY of the Rosary (Comstock and Gest): Phila. 9-14.

SUNNY South (J. C. Rockwell): Paisley, Ont., Can., 11. Port Elgin 12. Southampton 13. Mildmay 14. Drayton 15. Fergus 17. Erin 18. Elora 19. Palmerston 20. Listowell 21. Milverton 23. Brussells 24. Lucknow 25.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. 2—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Story City, Ia., 11. Ellsworth 12. Webster City 13. Carroll 14. Cambridge 16. Iowa Falls 17. Grundy Center 18. Bidora 19. Traer 20. Marshalltown 21. Cedar Rapids 22. Belle Plaine 23. West Liberty 24. Grinnell 25.

THINGS That Count (Wm. A. Brady): N.Y.C. 9-14. B'klyn 16-21.

THIRD Party (F. Ray Comstock): B'klyn 9-14.

THURSTON the Magician: Altoona, Pa., 9-11. Johnstown 12-14. Pittsburgh 16-21. Cleveland 23-28.

TO-DAY (Co. A: Manuscript Producing Co.): Beatty Oct. 12-Nov. 14. Prov. R. I., 16-21.

TO-DAY (Co. B: Manuscript Producing Co.): Chgo. Sept. 20—indef.

TO-DAY (Co. C: Manuscript Producing Co.): Kingston, N. Y., 11. Meriden, Conn., 12. Waterbury 13, 14. Bridgeport 16, 17. Middletown 18. New London 19. New Bedford, Mass., 20. Woonsocket, R. I., 21.

TO-DAY (Co. D: Manuscript Producing Co.): Mobile, Ala., 10, 11. Hattiesburg, Miss., 12. Baton Rouge 13, 14. La Fayette 14. Lake Charles 15. Beaumont, Tex., 16. Galveston 17. Houston 18, 19. San Antonio 20, 21.

TOO Many Cooks (Wm. A. Brady): B'klyn 2-14.

TOO Many Cooks (Wm. A. Brady): Muskogee, Okla., 11. Ft. Smith, Ark., 12. Little Rock 13. Hot Springs 14. Memphis, Tenn., 16-21. St. Louis 22-28.

TRAIL of the Lonesome Pine: Denver 9-14. Omaha 15-21.

TRAIL of the Lonesome Pine: Bluefield, W. Va., 11. Bristol, Tenn., 12. Johnson City 13. Knoxville 14.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Canton, Ill., 11. Peoria 12, 13. Quincy 14.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 24—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

UNDER Cover (Selwyn and Co.): Holyoke, Mass., 11. Northampton 12. Winsted, Conn., 13.

WALKER, Charlotte: Chgo. 1—indef.

WARD, Fannie (Chas. Dillingham): Trenton, N. J., 11. Harrisburg, Pa., 12. Reading 13. Plainfield, N. J., 14.

WARE, Helen (I. Fliegelman): Chgo. Oct. 25—indef.

WARFIELD, David (David Belasco): Houston, Tex., 11. San Antonio 12, 13. Austin 14. Waco 16. Dallas 17-19. Ft. Worth 20, 21. Los Angeles 23-Dec. 5.

WAY Down East: Phila. 2-14.

WHILE the City Sleeps (Rowland and Clifford): Chgo. Oct. 25—indef.

WHITESIDE, Walker (Walter Floyd): N.Y.C. Oct. 14—indef.

WINNING of Barbara Worth (Lee D. Ellsworth): Detroit 9-14.

WINNING of Barbara Worth (Southern: B. M. Garfield): Steubenville, O., 11. Fairmont, W. Va., 12. Morgantown 13. Clarksburg 14.

WITHIN the Law (Eastern: Selwyn and Co.): Phila. 2-14. N.Y.C. 16-21. Jersey City, N. J., 23-28.

WITHIN the Law (Western: Selwyn and Co.): Detroit 9-14. Toledo 16-18. Dayton 19. Springfield 20. Columbus 23-28.

YELLOW Ticket (Al. H. Woods): Buffalo 9-14.

YELLOW Ticket (Al. H. Woods): Louisville 9-11. Columbus 12-14.

YELLOW Ticket (Al. H. Woods): New Orleans, 8-14.

YOSEMITE (Chas. A. Taylor): N.Y.C. 25—indef.

PERMANENT STOCK

HUNTINGTON, Wright: Minneapolis.

HUNTLEY: Savannah, Ga.

JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.

JANES, William, Players: Petersburg, Va.

JEFFERSON (Julius Kahn): Portland, Me.

JUNEAU (D. W. Cromhargar): Milwaukee.

KEENE, Lorraine, Associate Players (Grand Producing Co.): Sioux City, Ia.

LAKE Cliff Casino: Dallas, Tex.

LANDERS: Springfield, Mo.

LA VERNE, Lucille: Richmond, Va.

LAWRENCE, Del S.: Vancouver, B. C.

LAYENS: Schenectady, N. Y.

LEE Avenue: B'klyn.

LITTLE Theater: Phila.

LYON: Mobile, Ala.

LYTELL-Vaughn: Troy, N. Y.

MacGREGOR, Isabel, and James B. Cunningham: Muncie, Ind.

MAGRANE (T. Ashton Magrane): Wichita, Kan.

MAJESTIC (Fred K. Lanham): Erie, Pa.

MAJESTIC (G. K. Brown): Rockford, Ill.

MALLEY-Denison: Newport, R. I.

MERKYL-Harder: New Brunswick, N. J.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Laconia, N. H.

MORRILL, Elizabeth: Wichita, Kan.

NEWBURGH: Newburgh, N. Y.

NEW Dominion: Winnipeg, Can.

NORTH Shore: Waco, Tex.

NORTHAMPTON Players: Springfield, Mass.

OAK Park: Oak Park, Ill.

OLIVER, Otis: Belleville, Ill.

OLYMPIC: Newark, N. J.

ORPHEUM: Wilmington, Del.

ORPHEUM Players (Wilmer and Vincent): Reading, Pa.

TRAVELING STOCK

ANGELL: Knox, Pa., 9-14.

BEASEY, Jack (John Loveridge): Oshkosh, Wis., 9-14.

BROWN, Louise (Edward Doyle): Mt. Clemens, Mich., 16-21. Chas. Jct., O., 23-28.

BRYANT, Billy: Georgetown, O., 9-14.

CHASE-Lister: Cody, Wyo., 9-14.

COOKE Players: Lakeland, Fla., 9-14.

CORNELL-Price Players: Ryan, O., 9-14.

CUNNINGHAM, Billy: Columbia, Pa., 9-14.

GORDINIER: Mercer, Mo., 9-11. Jamison 12-14.

LANG, Frank E.: Waukesha, Wis., 9-14. Delavan 16-18. Blanchardville 19-21. Lancaster 23-28.

MARKS, Ernie: Pembroke, Ont., Can., 9-14.

MARKS, Tom: Bay City, Mich., 9-14.

PERRY, Augusta: Concord, N. H., 9-14. Pittsfield 16-21. Hamilton, Mass., 23-28.

RICHARDSON: Huntington, Ind., 9-14.

SUTHERLAND: Downsville, Wis 9-11. Arkansaw 12-14.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Logansport, Ind., 11. Lima, O., 12. Toledo 13, 14. Cleveland 16-21. Battle Creek, Mich., 23. Kalamazoo 25. Jackson 24. Grand Rapids 25, 26.

BERNARD, Sam (Messrs. Shubert): Albany, N. Y., 13. Boston 16-21.

BOSTON Grand Opera: Boston Oct. 5—indef.

BRINGING Up Father (Co. 1: Chas. H. Yale): Pittsburgh 9-14. Cleveland 16-21. Toledo 23-28.

BRINGING Up Father (Co. 2: Chas. Foreman): Birmingham, Ala., 11. Selma 12. Montgomery 13. Pensacola, Fla., 14. New Orleans, La., 15-21. Mobile, Ala., 23. Hattiesburg, Miss., 24. Meridian 25.

BRINGING Up Father (Co. 3: Archie McKenzie): Belvidere, Ill., 11. Janesville, Wis., 12. Freeport, Ill., 13. Madison, Wis., 14. La Crosse, Minnesota, Minn., 16. Rochester 17. Faribault 18. Mankato 19. Owatonna 20. Mason City, Ia., 21. Albert Lea, Minn., 22. Hampton, Ia., 23. Iowa Falls 24. Waterloo 25.

CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 14-Nov. 21.

DANCING Around (Messrs. Shubert): N.Y.C. Oct. 10—indef.

DARKTOWN Follies: N.Y.C. 9-14.

DAWN, Hazel (John C. Fisher): Phila. 2-14.

ELTINGE, Julian (Al. H. Woods): Boston 9-14.

FIREFLY, The (Geo. A. Giles): Elmira, N. Y., 11. Corning 12. Ithaca 13. Wilkesbarre, Pa., 14. Pittston 15, 16. Scranton 17. Easton 18. Allentown 19. Plainfield, N. J., 20.

FORTY-FIVE Minutes from Broadway (Mayer and Rizer): Keokuk, Ia., 11. Burlington 12. Washington 13. Ottumwa 14. Oskaloosa 15. Grinnell 16. Marshalltown 17. Ft. Dodge 18. Des Moines 22. Newton 23. Eldora 24. Independence 25.

GILBERT and Sullivan Opera Co.: Helena, Mont., 11. Billings 12 Miles City 13. Bismarck, N. D., 14. Winnipeg, Man., Can., 16-21. St. Paul 23-28.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

HANKY Panky: La Junta, Colo., 12.

HIGH Jinks (Western: Arthur Hammerstein): Buffalo 9-14.

HITCHCOCK, Raymond (Cohan and Harris): Madison, Wis., 11. Eau Claire 12. Duluth, Minn., 13, 14.

LILAC Domino (Andreas Dippel): N.Y.C. Oct. 26—indef.

LITTLE Boy Blue: Hopkinsville, Ky., 11. Padueah 12. Owensboro 13. Evansville, Ind., 14.

LITTLE Cafe (Klaw and Erlanger): Chgo. 1—indef.

LITTLE Medicine (Halton Powell): Flint, Mich., 8-11. Lansing 12-14. Jackson 15-17. Ann Arbor 19-21.

McINTYRE and Heath (John Cort): Meridian, Miss., 11. Jackson 12. Hattiesburg 13. Mobile 14. New Orleans 15-21. Lake Charles 23. Houston, Tex., 24. Galveston 25. Houston 26, 28.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Pettingill): Grand Rapids, Mich., 8-14. Chgo. 15-Dec. 5.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Santa Fe, N. Mex., 11. El Paso, Tex., 12-13. Deming, N. Mex., 14. Douglas, Ariz., 17. Bisbee 18. Phoenix 19. Prescott 20. Yuma 21. El Centro 23. Calexico 24. Holtville 25.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Santa Fe, N. Mex., 11. El Paso, Tex., 12-13. Deming, N. Mex., 14. Douglas, Ariz., 17. Bisbee 18. Phoenix 19. Prescott 20. Yuma 21. El Centro 23. Calexico 24. Holtville 25.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Tiffin, O., 11. Mansfield 12. Delaware 13. Springfield 14. Urbana 16. Bellefontaine 17. Kenton 18. Upper Sandusky 19. Van Wert 20. Lima 21. Wapakoneta 23. St. Marys 24. Hartford City, Ind., 25.

MUTT and Jeff in Mexico (Special: Jos. Francis): Portsmouth, O., 11. Ironton 12. Huntington, Ind., 13. Ashland, Ky., 14. Mt. Sterling 16. Lexington 17. Georgetown 18. Frankfort 19. Cynthiana 20. Maysville 21. Hillsboro, O., 23. Williamsburg 24. Xenia 25.

ONE Girl in a Million (Rees Producing Co.): Chgo. Sept. 6—indef.

ONLY Girl (Joe Weber): N.Y.C. 2—indef.

PAPA'S Darling (Klaw and Erlanger): N.Y.C. 5—indef.

PASSING Show of 1914 (Messrs. Shubert): Boston Oct. 26—indef.

PINAFORE (Messrs. Shubert): Cinti. 9-14.

PRINCE of Pilsen (Perry J. Kelly): Columbus, O., 10, 11. Springfield 12. Greenville 13. Piqua 14. Marion, Ind., 16. Frankfort 17. Danville, Ill., 18. Milwaukee, Wis., 19-21. Minneapolis, Minn., 22-28.

QUEEN of the Movies (Thos. W. Ryley): Wash., 9-14.

ROCK and Fulton: Piqua, O., 11. Richmond, Ind., 12. Muncie 13. Ft. Wayne 14.

SANTLEY, Joseph (Philip Bartholomae): Denver 9-14. Salt Lake City 16-18. Ogden 19. Reno, Nev., 21. 'Frisco 22-Dec. 5.

SARI (Western: Henry W. Savage): Phila. 2-Dec. 5.

SCHEFF, Fritzi (Oliver Morosco): Prov., R. I., 13-14. B'klyn 16-21.

SEPTEMBER Morn (Rowland and Clifford): Cleveland 8-14.

SEVEN Hours in New York (O. E. Wee): Gallipolis, O., 11. Gloucster 12. Athens 13. Nelsonville 14. Crooksville 16. Bucyrus 17. Norwalk 18. Fremont 19. Chgo. Jct. 20. Tiffin 21. Loudonville 23. Wooster 24.

SUZI (Lew Fields): N.Y.C. 3—indef.

TRENTINI, Emma (Messrs. Shubert): Syracuse 13, 14.

WARS of the World (Messrs. Shubert): N.Y.C. Sept. 5—indef.

WHIRL of the World (Messrs. Shubert): Wash., 9-14.

WILSON, Al. H. (Sidney R. Ellis): Beaville, Tex., 11. Victoria 12. Galveston 13. Houston 14, 15. Port Arthur 16. Beaumont 17. Lake Charles, La., 18. Lafayette 19. New Iberia 20. Morgan City 21. New Orleans 22-28.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Balto. 9-14.

MINSTREL

DUMONT'S: Phila. Sept. 14—indef.

FIELDS, Al G.: Galveston, Tex., 11. Houston 12, 13. San Antonio 14, 15.

O'BRIEN, Neil (Oscar F. Hodge): Sioux City, Ia., 11. Omaha, Neb., 12. Lincoln 13. Topeka, Kan., 14. St. Joseph, Mo., 15, 16. Des Moines, Ia., 17. Marshalltown 18. Waterloo 19. Cedar Rapids 20. Clinton 21.

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WILLIAM BAL, INC., 148 WEST 45th STREET, NEW YORK

VAUDEVILLE

Irene Franklin's Delightful Art in Character Songs is Welcomed Back to Broadway

Floyd, N. Y.

MISS IRENE FARBER.

The Farber Girls Are Offering Their Attractive Little Specialty at the Victoria.

WATCHING a never ceasing procession of acts week after week, perhaps, we lose something of our love for vaudeville at times. Then along comes a player who can stir and reach us—and we realize the infinite possibilites of the varieties.

Irene Franklin and Her Songs

Such an artiste is Irene Franklin. No one can give a character song like her. Her absolute lack of affectation, her sincere and direct method of reaching over the footlights, her cute little tricks—little expressions of the face, quick movements of the hands—are irresistible.

There was no doubting the sincerity of Miss Franklin's welcome at the Palace. In her golden yellow dress—a colorful contrast to her famous red hair—she was forced to bow again and again. And then she sang "These Are the Good Old Days," a lyric intended to remove any remaining yearning, in the present moment of bizarre fashions and dances, for grandma's times. The grandmas, Miss Franklin informed us, are all doing the tango in tight fitting skirts, so naturally these must be the good old days.

After that came "The Policewoman," of a pretty copper who acquired freckles because her beat was too sunny; "I'm Nobody's Baby Now," the story of a jealous little girl who objected to the arrival of a new baby; "All Wrong," relating the adventures of a breezy Salamander with a stingy youth named Claude; and a chorus lady's description of her first appearance on Broadway.

Classics of Character Melodies

Of these, the kiddie number and the chorus girl's dissertation are best. Indeed, the slangy tale of the girl, who was graduated from the country to the second row of the merry villagers, is a little classic. Yet all of them are done with humor and brightness.

The audience called Miss Franklin back many times. Finally, they persuaded her to do "The Chambermaid" once more. They wanted "Red Head," but Miss Franklin had slipped into the wings "to have a good cry" over her splendid welcome home.

There is nothing coarse, nothing raggy, nothing of the eccentric shoulder-shrugging songstress about Miss Franklin. Her numbers are homely little comedies and human studies in character set to music.

Burt (beg pardon, Burton) Green presided effectively at the piano, of course.

Henry E. Dixey's Graceful Methods

Miss Franklin's success paved the way for Henry E. Dixey. His recitation on the drama and his gentle travesties of vaudeville folk are capitally done. To watch his easy, graceful methods—his poise and surety—is always delightful. He has the resource and the finesse that come of long experience and ripened ability.

Maria Lo's porcelain and Dresden reproductions of

MLLE. GENER.

The Brilliant Danish Danseuse Is Now at the Palace Theater.

little colorful tableaux are artistic and at times beautiful. On a pedestal, with heavy black hangings for a background, the poses are worked out in colors with living models. One or two of the poses—"The Lamp" and "The Flirt"—possess real imagination.

Another Contribution to the Tango

Personally we don't think that Mae Murray and Jack Jarrott make a good dancing team.

Although some of their dances are new, the idea behind the act is quite conventional. There is the usual mahogany orchestra, with a drummer who juggles noise-producing articles and plays like a tornado. Over in the corner is the usual easel with the usual explanatory cards.

The opening waltz did not get over, but the "pigeon walk" is new and seemed better. The "Sunshine Frolic" was a bit prettier than the other numbers and, after the orchestra played one of the usual tango selections, Miss Murray and Mr. Jarrott finished with the fox trot rag.

Miss Murray did nothing to equal her picture dances of last season. Indeed, we doubt if Mr. Jarrott could do them with her. He can present the jiggly sort of eccentric modern evolutions in a way that always wins applause. In fact, Jarrott is a "trotter" who dances entirely with his feet.

What About the Song Censor?

James Mullen and Alan Coogan preceded Miss Franklin on the Palace bill. That is the one reason we can forgive them.

There was the regular cross-fire repartee. "How were Adam and Eve kept from gambling?" "Their pair of dice was taken away from them." Then there was the joke about the operation—"the doctor took ten bones out of my hand."

A choice climax came to the proceedings when one of the team sang, "I'm Glad My Wife's in Europe," with lines of this delightful caliber—

"While she's there 'mid shot and shell,
I'm right here raising h—."

They say that Al. Jolson turned down this song because he believed the Winter Garden audiences wouldn't accept it. We think it is about time to draw a vigorous line in vaudeville songs.

An Odd Lilliputian Circus

A little Lilliputian circus—numbering some twenty midgets—proved to be something of an agreeable surprise at the Victoria. The usual atmosphere of physical unpleasantness is quite lacking, it should be noted. They are all clean cut little folk and they work with such zeal that they can't help appealing to you.

Drawn by ponies, the twenty are first seen in three tally-hos. Then they go through a regular circus routine: the strong man, the trained elephants—baby ones to match their trainers in size, the equestrienne who gallops over hedges, the acrobatic troupe and finally a two-act in songs, backed up by the rest as choristers.

(*Continued on Page 20*)

Strauss, Peyton, N. Y.

MISS IRENE FRANKLIN,

Vaudeville Welcomes the Return of the Clever Character Song Artiste.

THE WEEK IN REVIEW

(Continued from page 19.)

The Songs of the Old Days

Dane Claudius and Lillian Scarlett are still doing their banjo act, in which they effectively present the old-time songs, ranging from the '40s to the late '70s. They are almost the folk songs of America.

The old melodies were plaintive, simple and direct. Pathos was pathos then. The heroines usually won such a cheerful reward as—

"Now the wild rose blossoms,
O'er her little green grave."

And the humorous lines of the others have quite our best modern rag subtlety:

"I thought I saw Susanna,
Accomin' down de hill,
A buckwheat cake was in her mouth,
A tear was in her eye,
Oh! Susanna."

But they haven't been forgotten. Even the blase Victoria patrons remembered and hummed them.

Songs with Film Trimmings

Joseph E. Howard and Mabel McCane open with a little patter and song in an interior setting—possessing the same general make-up and some of the lines of their last season's act. "Would you scream for help if I kissed you?" he asks. "Would you need any?" she interrogates in return. That about sums up their style of repartee.

Then they step out in one before a striped curtain. Parts of the drop disappear during the songs—Mr. Howard's old successes—revealing a motion picture screen and finally a miniature setting of an opium resort. The last named is used to illustrate—not very effectively, either—"When My Pipe Goes Out." The films show the two in various scenes corresponding to the lyrics. Through another opening in the curtain Miss McCane appears for each song in a different gown.

The act is too long as it stands. The early portion of the specialty needs cutting.

At the Victoria, Charley Brown and May Newman offered "In Columbus Circle," another addition to the large family of flirtation turns.

They meet "in one" and lapse into song. She vocalizes to a bald-headed "plant" in a stage box and the same gentleman later doubles, by rushing upon the stage—or, rather, into Columbus Circle—as an irate stage hand. The two use a variation of the late Servia-right pun. However, the whole of the turn is equally fearful.

Genee's Notable Dancing

Adeline Genee toplined the Brooklyn Orpheum bill in her brilliant dancing specialty—unchanged from its opening Colonial appearances.

Vaudeville achieves a supreme height when Mlle. Genee gives her bewitching interpretation of the hunting dance galop.

Harry Fox and Yancsi Dolly, in their "smart fooling, song and dance," followed Genee and won a hit. Fox's informal style always gets over strongly, while Miss Dolly gives dainty assistance.

Alan Brooks in Farcical Sketch

Alan Brooks, who played the intoxicated gentleman on the verge of delirium tremens in "Cheer Up," and later in its various vaudeville versions, from "The Water Cure" to "The Rest Cure," is now doing "Straightened Out." The spiral staircase is in the new farce, but Mr. Brooks has written an entirely new story around it.

There's a sanitarium heavily in debt. The proprietor's daughter is in love with one of her father's assistants. She has consented, however, to marry the only patient—a wealthy young alcoholic wreck—in order "to save her father." The wreck overhears the plan, brings the lovers together, and contributes a check for $10,000—or some such trifling sum.

Mr. Brooks, of course, plays the inebriate gentleman who gets tangled in the mazes of the circular stairway and finally proves to be the "angel" of the rest cure. He is amusing in this sort of role. The others in the cast are quite inconsequential.

Lew Dockstader, in his burnt-cork travesty of ex-President Theodore Roosevelt, captured a lot of laughs in discussing "my policies" and various national topics. His monologue is consistently amusing from start to finish.

FREDERICK JAMES SMITH.

COMING HEADLINERS

Week of Nov. 16.—*Palace*, Bessie Clayton, La Milo; *Victoria*, Ching Ling Foo and company, Irene Franklin, Willa Holt Wakefield; *Colonial*, Eva Tanguay, Dolly and Brown, Fox and Dolly; *Alhambra*, Eddie Foy and family, Whiting and Burt; *Royal*, Ideal, Solon Singers, Lipinski's Dogs; *Orpheum*, the De Havens, Allan Dinehart and company, Belle Blanche, Laddie Cliff; *Prospect*, Morton and Glass; *Bushwick*, Cecilia Wright, Kitty Gordon and company.

Week of Nov. 23.—*Palace*, Rosie Lloyd; *Victoria*, Irene Franklin, Ching Ling Foo; *Colonial*, Chick Sale; *Alhambra*, Kitty Gordon and company; *Royal*, Blanche Ring and company, Valerie Bergere and company; *Orpheum*, Eva Tanguay, Lipinski's Dogs; *Bushwick*, Houdini, French and Eis; *Prospect*, Fox and Dolly, Dainty Marie, Ruth Roye.

ARMAND KALISZ LOST IN A WAR ZONE
VAUDEVILLE GOSSIP

Dolly Sisters, in Separate Acts, at Colonial Next Week—Rozsika May Invade Legitimate

ALAN BROOKS,
Now Offering His New Comedy, "Straightened Out," in the Varieties.

Friends of Armand Kalisz fear that he is being held as a war prisoner in Europe.

Mr. Kalisz, accompanied by Amelia Stone, was to have returned from the Continent last week. They were booked to open on next Monday at the Palace in Edgar Allan Woolf's successful operetta, "Mon Desir."

Two weeks ago a cablegram sent by Mr. Kalisz from London was received by his American representatives. The cable carried the information that the scenery of "Mon Desir" would arrive on Nov. 2. The scenic equipment failed to arrive, and nothing further has been heard from either Mr. Kalisz or Miss Stone.

Mr. Woolf, Alf. T. Wilton, his representative, and the booking offices have endeavored without success to get into communication with the comedian.

Ideal returns to Eastern vaudeville at the Royal on Monday. Dunbar's Solon Singers will be on the same bill.

Homer Miles makes his first Eastern appearances in a new sketch at the Colonial on Monday. Another interesting feature of the bill will be the appearances of the Dolly Sisters in separate acts. Rozsika Dolly will be seen with Martin Brown and Yancsi Dolly with Harry Fox. Eva Tanguay will be the headliner.

Meanwhile Rozsika Dolly and Martin Brown are dancing at the Jardin de Danse under a four-week contract. They have rejected several offers for musical comedy, including one for a Shubert production, in order to remain in vaudeville.

Incidentally Rozsika Dolly threatens to invade the drama—just to show her versatility. Miss Dolly says she would like to play a dramatic role.

John R. Gordon and company have been routed solid for the season by Stoker and Bierbauer. Mr. Gordon, with three associate players, is offering a sketch, "Day and Night." They open at Detroit on Nov. 30. The act was given a preliminary showing at the Wadsworth on Sunday.

Bonita's new act, in which she is assisted by George T. Murphy, will open on Monday.

"The Last Tango," Maud Earl's musical playlet of the Parisian Montmartre, is at the Colonial this week. Carrie Reynolds has succeeded Audrey Maple. Florence Weber is in the cast.

Alexander Calvert, of the well-known Calvert family, has been signed for a role with Rose Coghlan in "The Discovery," Edgar Allan Woolf's new playlet. The sketch will open on Monday, probably at Wilmington.

"The Locks at Panama," Edgar Allan Woolf's playlet of the Canal Zone, will be Valerie Bergere's vehicle for the remainder of her vaudeville tour. Miss Bergere will use Edward Weitzel's "The Lion Tamer" when she is held over for a second week.

Selma Walters is appearing in the varieties in "Eve and a Man," a comedy sketch by Captain Leslie T. Peacocke. Miss Walters will be at the Fifth Avenue Theater to-morrow and the remainder of the week.

Maud Earl, who wrote "The Last Tango," at the Colonial, opened her vaudeville tour as a single out-of-town on Monday.

Alice Walker, for several seasons in "In Old Kentucky," is now playing the Keith houses, heading the animal novelty, "Lady Alice's Pets." Last week the offering was at the Brooklyn Prospect.

Genee's engagement at the Palace brings to mind George Bernard Shaw's comment: "Adeline Genee is the supreme representative upon the world's stage of classic grace, perfection of pure flowing line, and divine, ethereal charm. She is a revelation of the essential nobility, the chaste and glowing beauty, the irresistible of the dance."

Harriet Burt was out of the Victoria bill last week, owing to illness. Brooks and Bowen came down from the Royal Theater to fill the vacancy—and incidentally made a double hit.

Marie Nordstrom opened in a new single act in Hartford this week.

Louise Dresser's one week in vaudeville at the Palace in "A Turn of the Knob," was her only vaudeville engagement. Miss Dresser is returning to the legitimate stage.

Nora Bayes, who is singing the number, "We Take Our Hats Off to You, Mr. Wilson," in vaudeville, had a record of the song made by a phonograph company in Camden, N. J., in honor of her recent visit to the White House.

At the same time she had a moving picture made, showing herself as she entered the factory at Camden, her appearance before the recording instrument, her departure from the factory, her journey to Washington, her entrance into the White House, and finally a glimpse of her leaving the White House, carrying a bouquet of flowers presented to her by the President. This record and the pictures she has presented to President Wilson. Hereafter she will use them both as a preliminary to her vaudeville offering.

Just what the President said when he heard the song for the first time isn't recorded.

Helen Grayce, who for the past six years has been starring at the head of her own stock company, will fill a number of vaudeville engagements, commencing early in December. A well-known author in New York is now at work on the vehicle.

Valeska Suratt is a milliner on the side. The Valeska Suratt shop is located on North Seventh Street, Terre Haute, Ind.

"I was a milliner twelve years ago, before I went on the stage," says the ornate Valeska. "Yes, that's a fact, in Terre Haute, my home town. Oh, I never fail to be there at the opening of my shop. I had the Fall opening two weeks ago last Monday, and, would you believe it, the big stores and the smart shops in Terre Haute had advertised their Fall openings earlier, but postponed them until after mine, so that they could see what models I would show. They know that my hats are going to be the rage in Terre Haute, and they don't want to stock up on stuff that won't sell. You see, I can't set my opening for any definite time owing to my theatrical engagements. I know perhaps a week or so in advance, and then I send word on to my little sister to advertise the opening, and I 'lay off' that week. Yes, my sister runs the shop when I'm not there. And she's the best little business woman you would find anywhere. And stylish, too! I tried to make an actress of her, but she didn't take to that. She has business sense, more than I have, and she's making a bigger success of the shop than I guess I could. Oh, of course we're partners. I keep her posted on the smart things in millinery, because I go to Paris every Summer and travel in Europe."

Rita Gould began a Loew tour at the National Theater last week.

Singer's troupe of midgets, now at Hammerstein's Victoria, have been routed by Marcus Loew. They open at Loew's Seventh Avenue Theater on Monday.

Adler and Arline have resumed their bookings, arranged by the Casey offices. Miss Arline has recovered from a recent operation.

Grace La Rue was interviewed by the Detroit *News* last week.

"I am afraid I wouldn't make a very good wife for a poor man, for once I have made a house look like me, and feel that it is perfect in detail, I don't want it any more—I want a new one," she said. "The country would be peopled by Grace La Rue houses which no one else would fit in. That's one thing I like about modeling. The things I make aren't white elephants on my hands. I can smash them when they're done; and I simply have to make things, that is all there is to it. If it isn't modeling, it's clothes, or house plans. Just now it's clothes. I want to go back to New York and start another dressmaking establishment. I have started two already, you know, and they are doing beautifully, but this opportunity for establishing American styles is an awful temptation."

Besides dancing with Nigel Barrie, Joan Sawyer introduced a new partner at the Palace this week in the person of George Harcourt.

Ching Ling Foo and his company come to the Victoria on Monday for an indefinite engagement.

Harry Ellis Reed gave a preliminary showing to a new playlet of the Napoleonic period on Friday at Proctor's 125th Street Theater. Mr. Reed plays a soldier of the Old Guard and the sketch is by Mr. Rosner, who is working on a playlet for Richard Bennett.

Auriema opens a United tour at Atlanta on Monday.

"A critic," says the Casey *Bulletin*, "is merely a person who doesn't share the good opinion you have for your own act."

Adelaide and Hughes completed the week at the Palace, following the withdrawal of Mae Murray and Jack Jarrott on Friday. Miss Murray fainted twice at performances. Temperamental differences finally caused the team to split. Adelaide and Hughes were features of the Colonial bill.

Ma-Belle, now appearing in vaudeville in an elaborate dancing act, was Mabel Marsh before she went on the stage. She was born in Sheffield, England, and raised in London.

Hyman Adler opened in London at the Holborn Empire in "The Miser's Dream," on Nov. 2, supported by T. Gordon Blyth and Mary L. Mannering.

Claire Rochester, who was accorded a hearty reception at the Alhambra last week, is leaving vaudeville to head "The Queen of the Movies" on tour.

The first appearance in Eastern vaudeville of Bill Pruitt, "the cowboy Caruso," attracted considerable attention at the Palace last week. Mr. Pruitt was very well received.

Pell Trenton has entered vaudeville in a sketch by Ernest Wilkes.

Edward S. Keller has completed some important bookings.

Dorothy Toye, the double-voiced singer, entered vaudeville at the Palace on Monday, with a United tour to follow.

Regina Conelli and company are routed to February in Edgar Allan Woolf's "The Lollard." George Felix and the Barry Sisters have been booked to June.

Madge Maitland opens at the Union Hill on Monday. Willie Gardner, the skater, opens his tour at the Maryland in Baltimore on Monday, as does Irene Miller, an English artiste.

ADELINE GENEE CAPTIVATES PALACE CLIENTELE IN HER DANCES

La Milo's Palpitating Poses—Jack Norworth for New London Revue—Ethel Levey's Record Salary

BY WALTER J. KINGSLEY.

Otto Sarony Co., N. Y.
MISS HELEN GOFF,
Appearing with Miss Kitty Gordon in "Alma's Return."

SHOW business is recording the lowest barometer in its history in this country. Something is going to happen and that soon to a number of producing firms. Money is not to be had with collateral, and one can imagine the fate of those without who go a-borrowing. Never was it truer than to-day that he who goes a-borrowing goes a-sorrowing. Show shops that have been considered as solid and sure as life insurance have been undermined this season and find themselves without public support. In the newspaper office the night city editor always sacrifices theatrical news first when overset, and the public always cuts out the theater first when beginning to cut down expenses. The theater is the goat.

Jack Norworth is touring the English provinces with as much success as is possible in these times of war. He will be featured in the new Hippodrome revue, opening Christmas.

Ethel Levey cables that she has decided to accept Alfred Butt's offer to head the new Palace Theater revue at a salary of $2,500 per week. And yet they say times are bad in London.

Adeline Genee is doing a land-office business at the Palace. The Palace crowd love the superfine in art, and Genee appeals to them with her superlative charm and exquisite artistry. At the Orpheum last week Genee broke the season's business record for business.

Too bad about sweet little Mae Murray. With a suitable partner and right direction she should be a great national dancing favorite.

La Milo's nude poses at the Palace next week will mark a daring innovation in this country. Of course, La Milo is whitened over to resemble marble, but the marble is very warm and palpitating and voluptuous. Her act has set Europe talking for some years, and, were it not for the war, we would not have a chance to peep at La Milo's physical perfections. She appears in representations of the various ideals of Venus by famous sculptors, as Phrynne before the tribunal, as Lady Godiva, as Monna Vanna in the tent of the conqueror, and as the Rokeby Venus. The late William T. Stead was enamored of La Milo's poses and a committee from the German Reichstag visited the Berlin Winter Garden to pass upon it. It is true that the London County Council finally made La Milo dress up a trifle, but that was because the councilors feared the effect of the climate upon such a perfect figure.

Mrs. E. B. Alsop, the youthful blonde bride of the eighty-three-year-old millionaire of Washington, is preparing a sumptuous act for vaudeville. She will dance assisted by two partners and surrounded by the costliest scenery ever ordered for a dancing act. Mrs. Alsop may be enjoined by her octogenarian spouse, but if she is permitted to open she may be counted upon to create something of a sensation.

"Sully," the erudite barber of the Palace Theater, has been given a royal patent, making him the barber to "Big Time" vaudeville. "Sully" is also planning to produce a musical act with Arthur Klein, Fred Ward, Harry Cooper and other habitues of his refined cabaret.

BROOKLYN VAUDEVILLE

BROOKLYN (*Special*).—An unusually well-balanced bill was presented at Keith's Bushwick Theater Nov. 2-7. Julius Steger and company held the headline position. The ever-popular Franklyn Ardell won a hit with his playlet, "The Suffragette." The remainder of the bill included Lipinski's Dogs, Ruth Roye, Hanlon Brothers, Weber and Capitola, Stepp, Goodrich and King, Robins, and Lucy Gillett.

J. LEROY DAVO.

The Prospect offered its usual attractive bill last week. Harry Beresford in "Twenty-Odd Years," and the Farber Girls dividing honors for first place. Houdini with his famous water torture cell was well received. Eveleen Dunmore in new songs got over nicely, opening intermission. Louise and Grete Brunelle, assisted by Harry Stephens, offered a miniature musical comedy, "Ye Olden Days and Present Ways." Leo Carillo introduced his Chinese and Italian dialect stories, while Lady Alice's Pets and "The Edge of the World" helped to make up a good evening's entertainment.

IN THE CHICAGO THEATERS

CHICAGO (*Special*).—Mlle. Jeanne Jomelli made her vaudeville debut at the Palace Music Hall last week. Bicket and Watson scored, while other features of the bill were Edwin Stevens, assisted by Tina Marshall, the Wharry Lewis Quintette, Chick Sale, Carlos, Sebastian and Dorothy Bentley, Chadwick Trio and company, George W. Jones and Harry Sylvester, and Rebla.

Liane Carrera and Tom Lewis and company in "Brother Fans" shared applause honors at the Majestic. Elsa Ruegger pleased and W. C. Fields won a hit.

A. C. WILKIE.

VAUDEVILLE NOTES

A lot of mystery surrounds the secret rehearsals of a dancing act held nearly every day at the Palace last week. The dancer is said to be a countess and of German blood.

The Magleys, the exponents of the modern dances who are successfully appearing in vaudeville, are going abroad. They will make a four months' tour of the Moss time. The dancers are scheduled to open at the London Alhambra on Jan. 4.

After two weeks out of town, including the present one in Boston, Irene Franklin and Burton Green come to either the Colonial or Victoria for a two weeks' engagement.

Wellington Cross has received a number of songs as a result of the note in THE MIRROR that he was in quest of good lyrics. However, none of them have yet proven to be quite the thing.

Robert T. Haines broke in his new playlet, "Two Thieves," at the Fifth Avenue Theater last week. "Two Thieves" is Mr. Haines' own dramatization of a story by R. S. Warren Bell. Reports indicate that the sketch went strongly.

Kathleen Clifford seems to have won another London hit in the new Empire revue, "By Jingo, If We Do," the first wartime production of its kind.

Daisy Harcourt heads this week's bill at the Broadway Theater.

The Arnaut Brothers, the musical clowns, have been signed for next year's Ziegfeld Follies.

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THE HAPPY TRAMP
Keith and Orpheum Time — Direction M. S. BENTHAM

JOAN SAWYER
Assisted by NIGEL BARRIE
IN VAUDEVILLE

MRS. GENE HUGHES
AND PLAYERS
In Lady Gossip By Edgar Allan Woolf
Direction GENE HUGHES

CLAIRE ROCHESTER
Headlining in Vaudeville

CECILIA WRIGHT
Direction United Booking Offices

CECIL LEAN Assisted by CLEO MAYFIELD
Direction M. S. BENTHAM

VALERIE BERGERE
AND HER COMPANY
In Dramatic Playlets

ALLAN DINEHART
Assisted by MARY LOUISE DYER
In "THE MEANEST MAN IN THE WORLD," by Everett S. Ruskay
Direction MAX HART

JIM DIAMOND AND SIBYL BRENNAN
"NIFTY NONSENSE"
Direction M. S. BENTHAM

M. S. BENTHAM PRESENTS
THE MAGLEYS
SPECIALTY DANCERS
In an Original Dance Review

FRANK KEENAN
En Route Address Frank Evans, Inc., Palace Theater Building

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Columbia, St. Louis; Orph., Memphis, 15-21.
"ACT Beautiful": Orph., Salt Lake City; Orph., Denver, 15-21.
ADAIR and Adair: Orph., Los Angeles, 15-21.
ADELAIDE and Hughes: Colonial, N.Y.C.; Keith's, Phila., 16-21; Maryland, Balto., 23-28.
ADLER and Arline: Bushwick, B'klyn; Alhambra, N.Y.C., 16-21; Victoria, N.Y.C., 23-28.
"AERIAL Buds": Alhambra, N.Y.C.; Keith's, Wash., 16-21; Royal, N.Y.C., 23-28.
AHEARN, Charles, Troupe: Spreckles, San Diego; Orph., Salt Lake City, 15-21.
AJAX and Emily: Bijou, Savannah, 16-18; Victoria, Charleston, 19-21.
ALCO Trio: Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14; Orph., 15-21.
ALEXANDER and Scott: Orph., Salt Lake City; Orph., Denver, 15-21.
ALEXANDER Brothers: Orph., Sioux City.
ALLEN, Minnie: Orph., Seattle, 15-21.
ALPINE Troupe: Colonial, N.Y.C.; Orph., B'klyn, 16-21.
ALTHOFF Sisters: Orph., New Orleans.
AMERICAN Dancers, Six: Orph., Salt Lake City; Orph., Denver, 15-21.
AMORAS, Sisters: Colonial, Erie, Pa., 16-21.
ANGER, Lea: Royal, N.Y.C.
ANTHONY and Mack: Royal, N.Y.C., 16-21.
ARCO Brothers: Keith's, Wash.
ARDATH, Fred J., Co.: Lyric, Richmond, 9-11; Colonial, Norfolk, 12-15.
ARDELL, Franklin, Co.: Keith's, Boston, 16-21.
ARLEYS, Three: Orph., Memphis; Orph., New Orleans, 16-21.
ARNAUT Brothers: Orph., B'klyn; Alhambra, N.Y.C., 16-21; Bushwick, B'klyn, 23-28.
ARAHI Troupe: Orph., Portland; Orph., Frisco, 15-21.
ASHLEY and Canfield: Orph., Los Angeles; Spreckles, San Diego, 15-21.
ASORIA, Mlle., Co.: Orph., Duluth; Maj., Milwaukee, 15-21.
ASTAIRES, The: Maj., Milwaukee.
"AURORA of Light": Orph., Harrisburg; Grand, Pittsburgh, 16-21.
AUSTRALIAN Woodchoppers: Bijou, Savannah, 9-11; Victoria, Charleston, 12-14; Colonial, Norfolk, 16-18; Lyric, Richmond, 19-21; Keith's, Columbus, 23-28.
AVON Comedy Four: Maj., Milwaukee.
AZARD Brothers: Colonial, N.Y.C., 16-21.
BACHELOR, Harry: Orph., Tampa.
BAGONGHI Riding Act: Keith's, Prov., 23-28.
BAKER, Belle: Palace, Chgo.; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
BAKER, Ward: Shea's, Buffalo, 23-28.
BALL and West: Orph., B'klyn.
BALL, Foster: Maryland, Balto, 16-21; Keith's, Phila., 23-28.
BALL, Ray R.: Maj., Chgo.
BAPTISTE and Franconi: Temple, Rochester; Keith's, Toledo, 23-28.
BAREFOOT Boy: Poli's, Scranton.
BARNARD and Ansser: Royal, N.Y.C.
BARNARD, Sophye: Royal, N.Y.C.
BARNES, Stuart: Columbia, St. Louis; Orph., Memphis, 15-21.
BARRAT, Arthur, Co.: Keith's, Prov.
BARRY and Wolford: Orph., Seattle, 15-21.
BARRY, Mr. and Mrs. J.: Orph., St. Paul, 15-21.
BARRYMORE, Ethel: Keith's, Cinti.; Keith's, Louisville, 16-21; Keith's, Wash., 23-28.
BARTON and Lovers: Hudson, Union Hill, N. J., 16-21; Poli's, Hartford, 23-28.
BARTON, Sam: Keith's, Indianapolis; Temple, Hamilton, Can., 16-21; Dominion, Ottawa, 23-28.
BAYES, Nora: Maj, Chgo.; Keith's, Toledo, 16-21.
"BEAUTIES, The": Orph., Denver; Orph., Lincoln, 15-21.
BELL Family: Orph., Kansas City; Orph., Sioux City, 15-21.
BELLECLAIRE Brothers: Colonial, Erie, Pa.
BENDIX Players: Orph., Oakland; Orph., Sacramento, 15, 17; Victory, Stockton, 18, 19; Yosemite, 20, 21.
BERESFORD, Harry, Co.: Maryland, Balto.; Orph., Birmingham, 16-21; Columbia, Grand Rapids, 23-28.
BERGER, Edgar: Royal, N.Y.C.
BERGERE, Valerie Co.: Bushwick, B'klyn; Royal, N.Y.C., 23-28.
BERRENS, The: Colonial, N.Y.C.
BICKEL and Watson: Columbia, Grand Rapids.
BIFFORD, The: Orph., Harrisburg, Pa., 16-21.
BIG City Four: Maj., San Antonio; Princess, Hot Springs, Ark., 16-18; Maj., Little Rock, 19-21; Avenue, St. Louis, 23-25.
BINNS and Bert: Orph., Kansas City; Orph., Des Moines, 16-21.
BISSETT and Scott: Victoria, N.Y.C.
BLANCHE, Belle: Colonial, N.Y.C.; Orph., B'klyn, 16-21.
BLONDYS, Three: Temple, Detroit, 16-21; Temple, Rochester, 23-28.
BOGANNY, Jos, Lunatic Bakers: Palace, N.Y.C.
BOGANNY Troupe: Keith's, Boston, 16-21.
BOLAND and Hois: Orph., Lincoln; Orph., Des Moines, 15-21.
BOOTHBY and Everdeen: Poli's, Hartford, 16-21.
BOWERS, Fred V.: Maj., Chgo.
BRACKS, Seven: Keith's, Boston, 23-28.
BRADS, The: Grand, Syracuse; Orph., Montreal, Can., 23-28.
BREENE, Harry: Keith's, Toledo; Keith's, Indianapolis, 23-28.
"BRIDE Shop": Orph., B'klyn; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
BRONSON and Baldwin: Temple, Hamilton; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
BROOKS, Alan, Co.: Poli's, Scranton; Shea's, Buffalo, 16-21.
BROOKS and Bowen: Alhambra, N.Y.C.; Bushwick, B'klyn, 16-21; Keith's, Prov., 23-28.
BROWN and Rochelle: Orph., Winnipeg.
BROWN, George N., Co.: Colonial, Erie, Pa.; Grand, Syracuse, 16-21.
BRUCE, Duffet, Co.: Poli's, New Haven, 9-11; Palace, Springfield, 12-14; Poli's, Hartford, 16-21.
BRUCH, Fritz and Lucy: Keith's, Prov., 16-21; Keith's, Boston, 23-28.
BURKE, Dan, Co.: Hudson, Union Hill, N. J.
BURKE, John and Mae: Orph., New Orleans.
BURKHART and White: Orph., Lincoln; Orph., Kansas City, 15-21.
BURNHAM and Erwin: Orph., Oakland, 15-21.
BURNS and Fulton: Orph., Winnipeg; Maj., Milwaukee, 15-21.
BURR and Hove: Orph., Montreal; Dominion, Ottawa, 16-21; Temple, Hamilton, 23-28.
BUSSY'S Dogs: Colonial, Norfolk, 23-25; Lyric, Richmond, 26-28.
BYAL and Earle: Keith's, Boston, 16-21; Keith's, Phila., 23-28.
CAMERON Sisters: Forsythe, Atlanta; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
CAMPBELL, Doc, Trio: Victoria, N.Y.C., 16-21.
CAMPBELL, Misses: Keith's, Boston; Shubert's, Utica, 16-21; Temple, Detroit, 23-28.
CANBINOS: Alhambra, N.Y.C.; Hudson, Union Hill, 23-28.
CANTOR and Lee: Columbia, Grand Rapids, 23-28.
CANTWELL and Walker: Orph., Duluth; Orph., Winnipeg, 15-21.
CARDO and Noll: Keith's, Louisville, 16-21.
CARLOS Brothers: Orph., Lincoln; Orph., Sioux City, 15-21.
CARRERA, Lisne, Co.: Columbia, St. Louis; Orph., Memphis, 16-21.
CARTMELL and Harris: Orph., Portland.
CARUS, Emma and Randall: Orph., B'klyn; Keith's, Wash., 16-21.
CAUFOLICAN, Chief: Orph., Los Angeles, 8-21.
CHADWICK Trio: Victoria, N.Y.C., 23-28.
CHANDLER, Anna: Orph., Omaha; Orph., Kansas City, 15-21.
CHERBERT'S Manchurians: Temple, Detroit; Temple, Rochester, 16-21; Temple, Rochester, 23-28.
CHING Ling Foo Co.: Victoria, N.Y.C., 16-21; Victoria, N.Y.C., 23-28.
CHINKO: Orph., Duluth; Orph., Winnipeg, 15-21.
CHIP and Marble: Shea's, Toronto.
CHRETIENNE and Louisette: Shea's, Buffalo; Shea's, Toronto, 16-21; Keith's, Boston, 23-28.
CLARK and McCullough: Keith's, Louisville; Victoria, Charleston, 16-18; Bijou, Savannah, 19-21.
CLARK and Verdi: Maj, Chgo.; Columbia, St. Louis, 16-21.
CLIFF, Laddie: Orph., B'klyn, 16-21.
COAKLEY, Hanver and Dunlevy: Shea's, Toronto; Keith's, Boston, 16-21.
COGHLAN, Gertrude, Co.: Orph., Frisco; Orph., Oakland, 16-21.
COGHLAN, Roslyn, Co.: Hudson, Union Hill, 16-21.
COLE and Denahy: Orph., Lincoln; Orph., Kansas City, 15-21.
COLLINS and Hart: Bushwick, B'klyn; Prospect, B'klyn, 16-21; Orph., Birmingham, 23-28.
COLLINS, Lottie: Victoria, Charleston, 9-12; Bijou, Savannah, 13-15; Orph., Jacksonville, 16-21; Orph., Birmingham, 23-28.
COLLINS, Milt: Orph., Memphis; Orph., New Orleans, 15-21.
"COLONIAL Days": Hipp., Cleveland; Grand, Syracuse, 16-21.
COMFORT and King: Dominion, Ottawa; Hipp., Cleveland, 23-28.
CONLIN and Steele: Orph., Harrisburg; Shubert's, Utica, N.Y., 16-21.
CONNELLY and Weinrich: Colonial, Norfolk, 9-11; Lyric, Richmond, 12-14; Keith's, Wash., 16-21; Maryland, Balto., 23-28.
CONNELLY Jane, Co.: Colonial, N.Y.C.; Royal, N.Y.C.
CONROY and Models: Orph., Birmingham; Forsythe, Atlanta, 16-21; Bijou, Savannah, 23-25; Victoria, Charleston, 26-28.
COOK, Joe: Keith's, Boston; Keith's, Wash., 16-21.
COOPER and Smith: Spreckles, San Diego, 15-21.
COOPER, Harry, Victoria, N.Y.C.; Orph., B'klyn, 16-21.
COOPER, Joe and Lew: Orph., Los Angeles.
CORBETT, Sheppard and Donovan: Orph., Portland.
CORELLI and Gillette: Keith's, Indianapolis, 16-21.
CORIO and Dinus: Orph., Montreal; Dominion, Ottawa, 16-21; Temple, Hamilton, 23-28.
CORNELLI, Regina, Co.: Keith's, Prov.; Orph., Montreal, 16-21; Dominion, Ottawa, 23-28.
CORRADINI'S Animals: Temple, Rochester; Keith's, Columbus, 16-21; Keith's, Cinti., 23-28.
CORRELLI and Gillette: Hipp., Cleveland, 23-28.
COSTA Troupe: Orph., Sioux City; Orph., St. Paul, 15-21.
COTTER and Boulden: Alhambra, N.Y.C., 16-21.
COURTNEY Sisters: Colonial, N.Y.C.; Poli's, Hartford, 16-21.
COWBOY Minstrels: Temple, Rochester; Keith's, Wash., 16-21; Colonial, N.Y.C., 23-28.
CRAIG and Williamson: Bijou, Savannah, 16-18; Victoria, Charleston, 19-21; Forsythe, Atlanta, 23-28.
CRANE, Mr. and Mrs. Douglas: Orph., Sioux City, 15-21.
CRESSY and Dayne: Shea's, Buffalo; Shea's, Toronto, 16-21; Maj, Chgo., 23-30.
CROMWELLS, The: Temple, Hamilton, Can.
CRONIN, Morris: Orph., Los Angeles, 8-21.
CROSS, Wellington, and Lois Josephine: Orph., B'klyn.
CROWELL, Byrd Frost: Orph., Des Moines; Orph., Sioux City, 15-21.
CURTIS, Julia: Maryland, Balto.; Grand, Pittsburgh, 16-21; Keith's, Cinti., 23-28.
CURZON Sisters: Victoria, Charleston, 9-11; Bijou, Savannah, 12-14; Orph., Jacksonville, 16-21.
CUTTYS, Two: Hudson, Union Hill, 16-21.
DAINTY English Trio: Orph., Winnipeg.
DALY, Arnold: Orph., Minneapolis, 15-21.
DANIELS and Conrad: Victoria, N.Y.C., 23-28.
DARRAS Brothers: Grand, Pittsburgh, 23-28.
DARRELL, Emily, and Charley Conway: Palace, N.Y.C.; Bushwick, B'klyn, 16-21; Royal, N.Y.C., 23-28.
DAVIS and Geller: Maryland, Balto., 16-21.
DAVIS Family: Orph., Harrisburg, 23-28.
DAVIS, Josephine: Shea's, Toronto; Maryland, Balto, 16-21; Victoria, N.Y.C., 23-28.
DE COE, Harry: Spreckles, San Diego; Orph., Salt Lake City, 15-21.
DE HAVEN and Nice: Orph., Winnipeg; Orph., B'klyn, 16-21.
DE HAVEN, Mr. and Mrs.: Keith's, Prov., 23-28.
DE LA ROSE: Keith's, Toledo, 16-21; Grand, Pittsburgh, 23-28.
DE MICHELLE Brothers: Dominion, Ottawa.
DERKINS'S Animals: Bushwick, B'klyn, 23-28.
DE SERRIS, Henrietta: Royal, N.Y.C.; Keith's, Wash., 16-21; Keith's, Phila., 23-28.
DIAMOND and Brennan: Temple, Detroit; Columbia, St. Louis, 15-21.
DIAMOND and Virginia: Orph., Tampa.
DICKINSON, Rube: Orph., Los Angeles, 15-21.
DINEHART, Allen, Co.: Keith's, Phila.; Orph., B'klyn, 16-21; Poli's, Hartford, 23-28.
DIVINOFF, Ida: Spreckles, San Diego; Orph, Salt Lake City, 15-21.
DOCKSTADER, Lew: Keith's, Wash.; Maryland, Balto., 16-21; Hudson, Union Hill, 23-28.
DOLAN and Lenharr: Hudson, Union Hill, 16-21.
DOOLEY and Rugel: Alhambra, N.Y.C.; Keith's, Prov., 16-21.
DOOLEY and Sayles: Maryland, Balto.; Bushwick, B'klyn, 16-21; Hudson, Union Hill, 23-28.

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BILL PRUITT

"The Cowboy Caruso"

A BIG HIT ON SECOND

at the Palace Theatre (N. Y.), Last Week

FAIRBANKS, D., Co.: Maryland, Balto., 16-21.
FARBER Girls: Victoria, N.Y.C.; Keith's, Wash., 16-21.
FAYE, Elsie, and Her Boys: Bushwick, B'klyn.
FELIX, George, and Barry Girls: Temple, Hamilton; Orph., Allentown, Pa., 16-18; Orph., Easton, 19-21.
FENTON, Marie: Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14.
FERN, Blanche and Meehan: Forsythe, Atlanta.
FIELDS and Lewis: Orph., B'klyn, 16-21.
FINN and Finn: Orph., Des Moines; Orph., Omaha, 15-21.
FISHER and Green: Grand, Pittsburgh; Keith's, Louisville, 16-21; Keith's, Indianapolis, 23-28.
FITZGIBBON, Bert: Palace, N.Y.C.; Bushwick, B'klyn, 23-28.
FITZGIBBON, Marie: Poli's, Scranton, Pa.; Orph., Harrisburg, 16-21.
"FIXING the Furnace": Keith's, Toledo.
FLANAGAN and Edwards: Keith's, Columbus; Grand, Syracuse, 16-21; Orph., Montreal, Can., 23-28.
FOGARTY, Frank: Temple, Rochester; Keith's, Columbus, 16-21; Keith's, Cinti., 23-28.
FORD and Hewitt: Temple, Detroit; Temple, Rochester, 16-21; Keith's, Boston, 23-28.
FORD, Max and Mabel: Orph., Birmingham, 16-21; Forsythe, Atlanta, 23-28.
FOX and Dolly: Royal, N.Y.C.; Colonial, N.Y.C., 16-21; Prospect, B'klyn, 23-28.
FOY, Eddie, Co.: Prospect, B'klyn; Alhambra, N.Y.C., 16-21; Keith's, Phila., 23-28.
FRANCIS, Adeline: Prospect, B'klyn.
FRANKLIN, Irene, and Bert Green: Keith's, Boston; Victoria, N.Y.C., 16-28.
FRENCH and Els: Bushwick, B'klyn, 23-28.
FREGANZA, Tritie: Orph., Memphis; Orph., New Orleans, 16-21.
GABRIEL, Master, Co.: Prospect, B'klyn, 16-21; Maryland, Balto., 23-28.
GALLOWAY, Louise, Co.: Grand, Syracuse; Temple, Hamilton, Can., 16-21.
GARDINER Trio: Orph., Birmingham; Forsythe, Atlanta, 16-21; Lyric, Richmond, 23-25; Colonial, Norfolk, 26-28.
GARDNER, Willie: Maryland, Balto., 16-21.
GASCOIGNE, Cleo.: Orph., Salt Lake City; Orph., Denver, 16-21.
GAUDSMITHS, The: Dominion, Ottawa; Temple, Hamilton, 16-21.
GEIGER, John: Orph., Duluth; Orph., Winnipeg, 16-21.
GENE and Arthur: Bijou, Savannah, 23-25; Victoria, Charleston, 26-28.
GENEE, Adeline, Co.: Palace, N.Y.C.
GEORGE, Edwin: Forsythe, Atlanta; Orph., Jacksonville, 16-21; Bijou, Savannah, 23-25; Victoria, Charleston, 26-28.
GERE and Delaney: Royal, N.Y.C., 16-21.
GILLETTE, Lucy: Alhambra, N.Y.C.; Prospect, B'klyn, 16-21; Victoria, N.Y.C., 23-28.
GILLINGWATER, Claude: Orph., Los Angeles; Sprecklas, San Diego, 16-21.
"GIRL from Milwaukee": Hipp., Cleveland; Columbia, Grand Rapids, 23-28.
GLEASON and Houlihan: Colonial, N.Y.C.; Orph., B'klyn, 16-21; Alhambra, N.Y.C., 23-28.
GOLDEN, Claude: Orph., Oakland; Orph., Sacramento, 16-17; Victory, Stockton, 18, 19; Yosemite, San Jose, 20, 21.
GORDON and Rica: Shea's, Toronto; Orph., Montreal, 16-21.
GORDON, Kitty: Orph., B'klyn; Bushwick, B'klyn, 16-21; Alhambra, N.Y.C., 23-28.
GORMLEY and Caffery: Orph., Des Moines; Orph., Omaha, 16-21.
GOULD and Ashley: Keith's, Wash., 16-21; Colonial, N.Y.C., 23-28.
GRANT and Hoaz: Orph., Des Moines; Orph., Omaha, 16-21.
GRAPEWIN, Chas., and Co.: Maj., Milwaukee; Columbia, St. Louis, 16-21.
"GRAPHAPHONE Girl, The": Prospect, B'klyn.
GRARERS, The: Orph., Lincoln.
"GREEN Beetle, The": Colonial, Erie, Pa.; Poli's, Hartford, 16-21; Poli's, Scranton, 23-25.
GROVER and Richards: Orph., Winnipeg, 8-21.
HABER, Eleanor, Co.: Orph., Des Moines.
HALL, Billy Swede: Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14.
HART Brothers, Three: Orph., Jacksonville; Orph., Tampa, 16-21.
HARDREN: Poli's, Scranton.
HARRIS and Manyon: Keith's, Prov.; Keith's, Boston, 23-28.
HART, Marie and Billy: Orph., Omaha; Orph., St. Paul, 15-21.
HARTMAN and Verady: Maj. Chas.; Keith's, Indianapolis, 23-28.
HAVEMAN'S Animals: Bushwick, B'klyn.
HAVILAND and Thornton: Royal, N.Y.C.
HAWTHORNE and Inglis: Maryland, Balto.; Keith's, Phila., 16-21; Orph., B'klyn, 23-28.
HAWTHORNE, Hilda: Temple, Hamilton.
HAYES, Ed., Co.: Orph., Minneapolis.
HAYES, Brent: Orph., Memphis; Orph., New Orleans, 15-21.
HAYWARD-Stafford Co.: Orph., St. Paul; Orph., Duluth, 15-21; Orph., St. Paul, 22-28.
HEDDERS, Three: Prospect, B'klyn.
HENNINGS, J. and W.: Keith's, Louisville, 9-21; Keith's, Buffalo, 23-28.
HENRYS, Flying: Poli's, New Haven, 9-12; Poli's, Springfield, 13-15; Poli's, Hartford, 16-21.
HERBERT, Hugh, Co.: Palace, N.Y.C.
HERLEIN, Lillian: Palace, Chas.; Columbia, St. Louis, 16-21.
HICKEY Brothers, Three: Orph., St. Paul; Orph., Duluth, 15-21.
HIGGINS, John: Palace, Chas.
HILTON and Roberts: Lyric, Richmond, 12-14; Lyric, Richmond, 23-25; Colonial, Norfolk, 26-28.
HINE and Fox: Orph., Sioux City, 15-21.
HOEY and Lee: Bushwick, B'klyn.
HOFFMAN, Gertrude: Orph., Frisco, 8-21.
HOLLANDERS, The: Shea's, Buffalo; Shea's, Toronto, 16-21.
HOLMAN, Harry, Co.: Fox, Aurora, Ill., 8-11; Grand, Elgin, 12-14; Orph., Joliet, 15-18; Maj., Bloomington, 19-21; Orph., Peoria, 22-25; Galety, Galesburg, 26-28.
HOPKINS Sisters: Grand, Pittsburgh; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
HOUDINI, Harry: Royal, N.Y.C.; Keith's, Boston, 16-21; Bushwick, B'klyn, 23-28.
HOWARD, Charles, Co.: Orph., Seattle; Orph., Portland, 15-21.
HOWARD, Great: Lyric, Richmond, 9-11; Colonial, Norfolk, 12-15; Garrick, Wilmington, Del., 16-21.
HUGHES, Mrs. Gene: Grand, Pittsburgh, 16-21.
HUNTER and Melnotte: Hudson, Union Hill, N. J., 16-21.
HUNTING and Francis: Orph., Oakland; Orph., Frisco, 15-21.
HUNTING, R. and M.: Keith's, Prov.
HURST, Brandon, Co.: Orph., B'klyn, 23-28.
HUSHARS, Nine White: Orph., St. Paul.
HUSSEY and Boyle: Hudson, Union Hill, 16-21.
HYMACK: Shea's, Toronto; Orph., Montreal, 16-21; Temple, Detroit, 23-28.
IDEAL: Royal, N.Y.C., 16-21.
IMHOFF, Conn and Corinne: Orph., Seattle, 15-21.
INA'S Troupe: Garrick, Wilmington, Del., 16-21.
IOLEEN Sisters: Bushwick, B'klyn.
IRWIN, Flo, Co.: Alhambra, N.Y.C.
ISHAKAWA Japs: Poli's, Hartford, 16-21.
ISHMED: Orph., Denver; Orph., Lincoln, 16-21.
JACK and Foris: Orph., Seattle; Orph., Portland, 15-21.
JACKSON, Joe: Colonial, N.Y.C.
JACOBS'S Dogs: Keith's, Phila., 23-28.
JARROW: Keith's, Columbus; Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
JARVIS and Harrison: Orph., Harrisburg, Pa.
JEFFERSON, Joseph: Orph., Oakland; Orph., Sacramento, 16, 17; Victory, Stockton, 18, 19; Yosemite, San Jose, 20, 21.
JEWELL and Van Buren: Keith's, Wash., 16-21.
JOHNSTON, Johnny, Co.: Orph., Seattle, 15-21.
JOHNSTON, Mabel: Colonial, Erie, Pa., 16-21.
JOMELLI, Mme. Jeanne: Maj., Milwaukee.
JONES and Sylvester: Maj., Milwaukee.
JULIET: Keith's, Cinti., Keith's, Louisville, 16-21.
JULIETINA'S Dogs: Colonial, Norfolk, 16-18; Lyric, Richmond, 19-21.
KAISER'S Dogs: Hudson, Union Hill, N. J., 16-21.
KALMER and Brown: Orph., Los Angeles; Sprecklas, San Diego, 16-21.
KAUFMAN Brothers: Maj., Milwaukee, 15-21.
KAUFMAN, Minnie: Orph., Duluth; Orph., Winnipeg, 15-21.
KEANE, J., Warren: Orph., Montreal, 16-21.
KEATONS, Three: Dominion, Ottawa; Victoria, N.Y.C., 16-21.
KEENAN, Frank, Co.: Grand, Syracuse, 23-28.
KELLY and Galtin: Victoria, Charleston, 9-12; Bijou, Savannah, 13-15; Orph., Jacksonville, 23-28.
KELLY, Andrew: Maryland, Balto.; Keith's, Phila., 16-21; Orph., Montreal, Can., 23-28.
KENNEDY, Jack, Co.: Orph., Montreal, 16-21.
KENNEDY, Joe: Orph., Tampa, Fla.
KENO and Mayne: Grand, Pittsburgh; Temple, Hamilton, Can., 16-21.
KINGSTON and Ebner: Keith's, Phila.
KOLB and Harland: Orph., Minneapolis, 15-21.
KORNAU, Fred: Orph., Kansas City; Orph., Memphis, 15-21.
KRAMER and Patterson: Orph., Minneapolis; Orph., Des Moines, 15-21.
KRAMER, Joe, Co.: Orph., Jacksonville.
KRAMERS, The: Shubert's, Utica, N. Y., 16-21; Grand, Syracuse, 23-28.
KRONOLD, Hans: Orph., Salt Lake City; Orph., Denver, 15-21.
KUMAS Japs, Three: Lyric, Richmond, 16-18; Colonial, Norfolk, 19-21.
KURTIS'S Boosters: Bushwick, B'klyn, 16-21; Alhambra, N.Y.C., 23-28.
LA FRANCE and Bruce: Orph., Minneapolis, 15-21.
LAI Mon Kim: Orph., Duluth; Maj., Milwaukee, 15-21.
LAMBERT and Ball: Orph., B'klyn, 16-21.
LAMBERTI: Temple, Rochester; Victoria, N.Y.C., 16-21.
LANE and O'Donnell: Prospect, B'klyn; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
LANGDONS, The: Keith's, Wash.; Maryland, Balto., 16-21; Shubert's, Utica, 23-28.

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LA RUE, Grace: Temple, Rochester.
LASKY'S New Act: Keith's, Prov., 16-21; Orph., B'klyn, 23-28.
"LAST Tango, The": Colonial, N.Y.C.
LA TOY Brothers: Keith's, Cinti.; Keith's, Louisville, 16-21.
"LAWN Party": Keith's, Phila; Dominion, Ottawa, 23-28.
LEE and Cranston: Orph., New Orleans.
LE GROHS: Orph., New Orleans.
LERAR, Franz: Orph., Jacksonville; Orph., Tampa, 16-21.
LEIGHTONS, Three: Keith's, Toledo.
LEON, Great, Co.: Keith's, Prov., 23-28.
LEONARD and Russell: Grand, Syracuse; Hipp., Cleveland, 16-21; Keith's, Toledo, 23-28.
LESLIE, Bert: Hudson, Union Hill, N. J.
LESTER, Harry B.: Orph., Jacksonville; Orph., Tampa, 16-21; Bijou, Savannah, 23-28; Victoria, Charleston, 30-Dec. 5.
LEWIS, Tom: Maj., Milwaukee, 16-21.
LEWIS, W. Harry, Quintette: Maj., Milwaukee.
LIBBY and Barton: Orph., Frisco, 15-21.
LIND, Homer: Orph., New Orleans.
LIPINSKY'S Dogs: Keith's, Wash.; Royal, N.Y.C., 16-21; Orph., B'klyn, 23-28.
"LITTLE Nap": Palace, N.Y. C.
LLOYD, Alice; Dominion, Ottawa; Temple, Hamilton, 16-21.
LOCKETT and Waldron: Orph., Los Angeles.
LOHSE and Sterling: Orph., Jacksonville; Tampa, 16-21; Bijou, Savannah, 23-28; Victoria, Charleston, 30-Dec. 5.
"LONESOME Lassies": Shea's, Buffalo; Shea's, Toronto, 16-21; Keith's, Boston, 23-28.
LORIMER, Jack: Victoria, N. Y. C.
LORRAINE and Dudley: Keith's, Phila., 23-28.
LOYAL, Sylvia, Co.: Maryland, Balto.; Keith's, Wash., 23-28.
LUCCA, Louciana: Garrick, Wilmington, 23-28.
LYDELL, Rogers and Lydell: Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14; Orph., Los Angeles, 15-21.
LYONS and Yosco: Forsythe, Atlanta; Orph., Birmingham, 16-21; Colonial, Norfolk, 23-28; Lyric, Richmond, 26-28.
LYREE, Three: Temple, Detroit; Temple, Rochester, 16-21; Temple, Hamilton, 23-28.
LYTTON, Le Roy, Co.: Keith's, Toledo.
MA BELLE and Ballet: Prospect, B'klyn; Grand, Syracuse, 23-28.
MACK and Orth: Keith's, Cinti., 23-28.
MACK and Walker: Spreckles, San Diego; Orph., Salt Lake City, 16-21.
MADCAPS, Six: Colonial, Erie, Pa., 16-21.
MADDEN and Fitzpatrick: Royal, N.Y.C., 16-21.
MADISON and James: Orph., Birmingham, 16-21.
MAGLEYS, The: Keith's, Phila.; Keith's, Boston, 16-21.
MAITLAND, Madge: Hudson, Union Hill, 16-21.
MANLY and Roberts: Royal, N.Y.C.
MARANVILLE and McHugh: Maryland, Balto., 23-28.
MARENA and Delno Brothers: Keith's, Prov., 16-21.
MARIE, Dainty: Grand, Syracuse, 16-21; Prospect, B'klyn, 23-28.
MARLO and Duffy: Orph., Montreal; Dominion, Ottawa, 16-21; Temple, Hamilton, 23-28.
MARSHALL, Edward: Orph., Bushwick.
MARTIN and Fabrini: Orph., B'klyn; Colonial, N.Y.C., 16-21.
MARX Brothers Co.: Forsythe, Atlanta, 16-21; Orph., Birmingham, 23-28.
MARELLA'S Birds: Keith's, Toledo, 23-28.
MATINEE Girls: Orph., Sioux City; Orph., Omaha, 15-21.
MATTHEWS and Shayne: Temple, Detroit, 16-21.
MAXINE Brothers and Bobby: Poli's, Scranton, 23-28.
MAYO and Tally: Shubert's, Utica, N. Y.; Keith's, Boston, 16-21.
McCAY, Winsor, Co.: Keith's, Prov., 23-28.
McCORMACK and Irving: Poli's, Hartford, 16-21.
McCOULD and Carek: Grand, Syracuse, 23-28.
McDERMOTT, Billy: Maj., Milwaukee; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
McDEVITT, Kelly and Lacey: Victoria, Charleston, 9-11; Bijou, Savannah, 12-14; Colonial, Norfolk, 16-18; Lyric, Richmond, 19-21; Orph., Harrisburg, Pa., 23-28.
McELNN, Frances, Co.: Orph., Kansas City; Orph., Omaha, 15-21.
McGOODS, Charles, Co.: Orph., Omaha; Orph., Kansas City, 15-21.
McGREEVEY, Mr. and Mrs. Jack: Palace, Chicago; Columbia, St. Louis, 15-21.
McKAY and Ardine: Orph., Minneapolis; Orph., Duluth, 15-21.
McLEANS, Australian: Orph., Kansas City; Orph., Des Moines, 15-21.
McLELLAN and Carson: Shea's, Buffalo; Shea's, Toronto, 16-21; Temple, Detroit, 23-28.
McMAHN and Chappelle: Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
McMAHON-Diamond Co.: Prospect, B'klyn.
McRAY and Clegg: Orph., Minneapolis, 16-21.
McWILLIAMS, Stendel and B.: Keith's, Prov., 23-28.
MEEHAN'S Dogs: Orph., 'Frisco; Orph., Oakland, 15-21.
MELODY Trio: Garrick, Wilmington, Del., 16-21.
MELVILLE and Higgins: Keith's, Wash.; Forsythe, Atlanta, 23-28.
MERKETT, Bert: Orph., Seattle; Orph., Portland, 15-21.
MERRILL and Otto: Orph., Kansas City; Orph., Omaha, 15-21.
METROPOLITAN Five: Orph., Los Angeles; Spreckles, San Diego, 15-21.
MEYAKO'S Trio: Keith's, Toledo; Keith's, Columbus, 16-21; Keith's, Cinti., 23-28.
MIDGETS, Singers: Victoria, N.Y.C.
MILLER, Homer C.: Colonial, Erie, Pa., 16-21.
MILITARY Dancers, Six: Shubert's, Utica, N. Y.
MILLER and Lyles: Orph., Kansas City; Orph., Des Moines, 15-21.
MILLER and Vincent: Orph., 'Frisco, 9-21; Orph., Oakland, 23-28.
MILLER, Irene: Maryland, Balto., 16-21.
MILTON and De Long Sisters: Orph., Montreal; Dominion, Ottawa, 16-21; Temple, Hamilton, 23-28.
MONROE Chauncey, Co.: Temple, Rochester, 16-21.
MONTGOMERY, Marshall: Colonial, N.Y.C.; Grand, Syracuse, 16-21.
MOORE and Littlefield: Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14; Orph., Los Angeles, 15-21.
MOORE and Yates: Poli's, Hartford; Poli's, Scranton, 16-21; Orph., Harrisburg, 23-28.
MORAN and Wiser: Columbia, Grand Rapids; Keith's, Toledo, 16-21; Grand, Pittsburgh, 23-28.
MORRIS, Elida: Orph., Seattle; Orph., Portland, 15-21.
MORRIS, Nina, Co.: Hipp., Cleveland; Orph., Birmingham, 23-28.
MORRISSEY and Hackett: Dominion, Ottawa, 16-21; Temple, Hamilton, 23-28.
MORTON and Austin: Keith's, Phila., 23-28.
MORTON and Keith's Indianapolis; Keith's, Cinti., 16-21.
MORTON, Paul, and Naomi Glass: Bushwick, B'klyn; Prospect, B'klyn, 16-21; Alhambra, N.Y.C., 23-28.
MORTON, Sam and Kitty: Keith's, Louisville; Hipp., Cleveland, 23-28.
MOSHER, Hayes and Mosher: Hipp., Cleveland; Keith's, Columbus, 16-21; Keith's, Louisville, 23-28.
MULLANE, Frank: Prospect, B'klyn, 16-21.
MULLEN and Coogan: Bushwick, B'klyn; Maryland, Balto., 16-21.
MULLER and Stanley: Alhambra, N.Y.C.
MURPHY and Nichols: Keith's, Cinti.; Keith's, Louisville, 16-21; Keith's, Indianapolis, 23-28.
MURRAY, May, and John Jarrott: Maj., Milwaukee.
NASH, Julia, Co.: Temple, Detroit; Columbia, Grand Rapids, 16-21.
NATALIE and Ferrari: Orph., Omaha; Orph., Minneapolis, 15-21.
NELSON and Nelson: Shubert's, Utica, N. Y.; Colonial, Erie, Pa., 23-28.
NELSSON and Herley: Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
NEPTUNE'S Garden: Grand, Pittsburgh; Keith's, Cinti., 16-21; Keith's, Louisville, 23-28.
NEWHOUSE, Snyder and Ward: Columbia, St. Louis, 15-21.
NICHOLS, Nellie V.: Keith's, Columbus; Keith's, Cinti., 16-21; Keith's, Indianapolis, 23-28.
NORTH, Bobby: Alhambra, N. Y. C.
NORTH, Frank: Orph., Oakland; Orph., Los Angeles, 15-21.
OAKLAND Sisters: Colonial, Erie, Pa., 16-21.
OAKLAND, Will, Co.: Orph., Frisco; Orph., Oakland, 15-21.
O'BRIEN-Havel Co.: Orph., Sioux City, 15-21.
O'DONNELL, C. H., Co.: Shubert's, Utica, N. Y.
OLYMPIC Trio: Columbia, St. Louis; Orph., Memphis, 15-21.
O'NEIL, Dee: Colonial, Erie, Pa.
O'NEIL, Nance: Royal, N.Y. C., 16-21.
OTTO, Elizabeth: London, Can., 16-21.
OWEN and Ower: Orph., Memphis, 16-21.
PAKA, Toots, Co.: Victoria, N.Y.C., 16-21.
PARILLO and Frabito: Colonial, Erie, Pa.; Victoria, N. Y.C., 16-21; Keith's, Wash., 23-28.
PATTERSON, Burdella: Hudson, Union Hill, 16-21.
PATRICOLA, Amelo: Keith's, Toledo.
PAULINE, Keith's, Toledo.
PAYNTON and Green: Shubert's, Utica, N. Y., 23-28.
PEARSON and Goldie: Keith's, Louisville, 23-28.
PEDERSON Brothers: Shea's, Buffalo; Shea's, Toronto, 16-21.
"PEKIN Mysteries": Maryland, Balto.; Orph., Birmingham, 16-21; Forsythe, Atlanta, 23-28.
PELLETIER, Pierre; Orph., Sioux City; Orph., Des Moines, 15-21.
PEPPINO: Victoria, N.Y.C., 16-21.
PERREA, Lupita: Maryland, Balto., 23-28.
PERREIRA Sextette: Orph., Montreal, 23-28.
PERRINOFF and Rose: Keith's, Columbus.
PERRY, Albert, Co.; Orph., Memphis; Orph., New Orleans, 16-21.
PHILLIPS and White: Keith's, Columbus, 16-21.
PIATOV and Glaser; Orph., Seattle; Orph., Portland, 15-21.
PIERLOT and Scofield: Victoria, Charleston, 9-12; Bijou, Savannah, 13-15; Orph., Birmingham, 16-21; Forsythe, Atlanta, 23-28.
PIETRO: Bijou, Savannah, 9-12; Victoria, Charleston, 13-15; Colonial, Norfolk, 16-18; Lyric, Richmond, 19-21.
POLLOCK, Milton, Co.; Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
PORTER and Sullivan: Keith's, Cinti.; Keith's, Columbus, 23-28.
POTTS, Ernie, Co.: Orph., Denver; Orph., Lincoln, 15-21.
PRIMROSE Four: Keith's, Lowell, Mass.; Keith's, Prov., 16-21; Orph., B'klyn, 23-28.
PRINCE, Arthur: Temple, Detroit; Temple, Rochester, 16-21; Shea's, Buffalo, 23-28.
PUCK, Harry and Eva: Grand, Syracuse, 16-21; Colonial, Erie, Pa., 23-28.
RAJAH, Princess: Orph., Seattle, 15-21.
RAY, John and Emma: Orph., Des Moines; Orph., Kansas City, 15-21.
RAYMOND and Bain: Orph., Birmingham; Lyric, Richmond, 16-18; Colonial, Norfolk, 19-21.
RAYMOND and Caverly; Prospect, B'klyn; Royal, N.Y.C., 16-21; Bushwick, B'klyn, 23-28.
RAYMOND: Keith's, Prov., 16-21.
REBLA: Maj., Milwaukee.
REDFORD and Winchester: Hipp., Cleveland; Keith's, Prov., 16-21.
"REDHEADS, The": Orph., Portland, Ore.
REISNER and Gores: Orph., Lincoln; Orph., Kansas City, 15-21.
REMPLE, B. and H., Co.: Keith's, Louisville; Hipp., Cleveland, 16-21; Colonial, Erie, Pa., 23-28.
REYNOLDS and Donegan: Shea's, Toronto; Keith's, Wash., 16-21.
RIANO, Rena: Poli's, Hartford; Bushwick, B'klyn; Poli's, Scranton, 23-28.
RICABBONA'S Horses: Victoria, N.Y.C., 16-21.
RICE and Cohen: Dominion, Ottawa, Can., 16-21.
RICE, Sully and Scott: Colonial, N.Y.C.
RIGOLETTO Brothers: Poli's, New Haven, 16-18; Palace, Springfield, 19-21.
RING, Blanche: Alhambra, N. Y.C.; Keith's, Prov., 16-21; Royal, N.Y.C., 23-28.
ROACH and McCurdy: Keith's, Cinti., 16-21; Columbia, Grand Rapids, 23-28.
ROCHESTER, Claire: Grand, Syracuse; Colonial, Erie, Pa., 16-21.
ROEDER, Four: Keith's, Indianapolis; Keith's, Toledo, 16-21; Hipp., Cleveland, 23-28.
ROGERS, Billy: Orph., Duluth, 16-21.
ROGERS, Will: Orph., Minneapolis.
ROMEO, The Great: Columbia, St. Louis.
ROONEY and Bent: Forsythe, Atlanta; Maj., Milwaukee, 16-21.
ROSS, Eddie: Orph., Montreal; Temple, Hamilton, 16-21; Keith's, Columbus, 23-28.
ROYE, Ruth: Orph., Harrisburg; Royal, N.Y.C., 16-21; Prospect, B'klyn, 23-28.
RUEGGER, Elsa: Columbia, St. Louis.
RYAN and Lee: Hipp., Cleveland; Keith's, Toledo, 16-21; Temple, Detroit, 23-28.
RYAN and Tierney: Grand, Pittsburgh, 16-21; Keith's, Phila., 23-28.
SALES, Chick; Hipp., Cleveland; Shubert's, Utica, N. Y., 16-21; Colonial, N.Y.C., 23-28.
SALVAGGIS: Orph., Salt Lake City; Orph., Denver, 15-21.
SAMUELS, Ray: Orph., New Orleans.
SAWYER, Joan: Palace, N.Y. C.
SCENES from Grand Opera: Grand, Syracuse; Keith's, Phila., 16-21; Maryland, Balto., 23-28.
SCHAFFER, Sylvester, Keith's, Indianapolis, 23-28.
"SCHOOL Playground": Columbia, Grand Rapids; Keith's, Columbus, 23-28.
SCHWARZ Brothers: Orph., New Orleans.
"SEMINARY Scandal": Victoria, Charleston, 16-18; Orph., Birmingham, 23-28.
SENON, Charles: Orph., Des Moines, 15-21.
"SERGEANT Kashy": Keith's, Columbus; Keith's, Indianapolis, 16-21; Temple, Detroit, 23-28.
SHANNON and Annis: Bushwick, B'klyn; Orph., B'klyn, 16-21.
SHARROCKS, The: Temple, Detroit, 16-21; Temple, Rochester, 23-28.
SHAYNE, Matthews, Co.: Temple, Rochester, 23-28.
SHERMAN, Dorothy, and Bellas: Palace, Chgo.
SHIRLEY, Marion: Lyric, Richmond, 16-18; Colonial, Norfolk, 19-21.
SHONE, Hermine, Co.; Orph., Salt Lake City; Orph., Denver, 15-21.
SIDDONS, Three: Colonial, Erie, Pa.
SIEMONS, Fredericka: Spreckles, San Diego; Orph., Salt Lake City, 15-21.
SMITH, Irene and Bobby: Keith's, Phila., 16-21; Hipp., Cleveland, 23-28.
SNOWDEN, Elphye, Co.; Orph., Sacramento, 10, 11; Victory, Stockton, 12, 13; Yosemite, San Jose, 16, 17.
SOCIETY Buds: Keith's, Phila.
SOLON Singers: Royal, N.Y.C., 16-21.
SOSMAN, Fred: Keith's, Phila.
SPILLERS, Six Musical: Victoria, N.Y.C.; Victoria, N. Y. C., 23-28.
SPINETTE Quintette: Orph., Minneapolis; Orph., Winnipeg, 15-21.
STANLEY, Aileen: Orph., St. Paul; Orph., Duluth, 15-21.
STANLEY, Stan, Trio: Spreckles, San Diego; Orph., Salt Lake City, 16-21.
STANLEYS, The: Prospect, B'klyn, 16-21.
STEIP, Gosaick and King: Prospect, B'klyn, 16-21.
STEVENS and Falk: Bijou, Savannah, 9-12; Victoria, Charleston, 13-15.
STEVENS, Edwin, Co.: Columbia, St. Louis; Orph., Memphis, 15-21.
STEWART: Victoria, N.Y.C., 23-28.
STEWART and Donahue: Orph., Birmingham, 23-28.
STICKNEY'S Circus: Forsythe, Atlanta, 16-21.
STILLMANS, The: Dominion, Ottawa, Can., 23-28.
SULLY Family: Temple, Detroit; Temple, Rochester, 16-21.
SWOR and Mack: Orph., 'Frisco; Orph., Oakland, 15-21.
TANGUAY, Eva: Keith's, Boston; Colonial, N.Y.C., 16-21; Orph., B'klyn, 23-28.
TASKER, Ann: Orph., Seattle; Orph., Portland, 15-21.
TAYLOR, Bros. Co.; Temple, Rochester; Grand, Pittsburgh, 23-28.
TELEPHONE Tangle: Palace, Chgo.; Maj., Milwaukee, 15-21.
THOMPSON, Charles: Keith's, Phila., 16-21; Orph., Birmingham, 23-28.
THORNTON, James and Bonnie: Victoria, N.Y.C.
THREE Three Girls: Shubert's, Utica, N. Y.; Orph., Harrisburg, Pa., 23-28.
TONY and Norman: Shubert's, Utica, N. Y.; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
TOYE, Dorothy: Palace, N.Y. C.
TOYO Troupe: Keith's, Louisville; Keith's, Cinti., 16-21.
TRANSATLANTIC Trio: Orph., Minneapolis.
TRAVILLA Brothers: Orph., Oakland, 8-21.
TREATS Seals: Shea's, Toronto; Keith's, Prov., 16-21; Shea's, Buffalo, 23-28.
TREVITT'S Dogs: Orph., B'klyn.
TRIX, Helen: Shea's, Buffalo, 23-28.
TROVATO: Orph., Portland, Ore.
TSUDA, Harry: Orph., Denver; Orph., Lincoln, 15-21.
TYPES, Three: Orph., Oakland; Orph., Los Angeles, 15-21.
USHER, Claude and Fannie: Prospect, B'klyn.
VADIE, Mlle. Marron: Orph., Memphis; Orph., New Orleans, 15-21.
VALERIO, Rosa, Sextette: Orph., Omaha; Orph., Minneapolis, 15-21.
VALLI, Muriel and Arthur: Star, Ithaca, 9-11; Stone, Binghamton, 12-14; Oneonta, 16-18; Opera House, Norwich, Conn., 19-21; Maj., Elmira, N. Y., 23-28.
VAN and Schenck: Columbia, Grand Rapids; Keith's, Toledo, 16-21; Keith's, Columbus, 23-28.
VAN, Charles and Fannie: Keith's, Prov.; Keith's, Phila., 16-21.
VAN BERGEN, Martin: Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14; Orph., Oakland, 15-21.
VAN, Billy B., Co.; Orph., Duluth; Orph., Winnipeg, 15-21.
VAN BRUNT, Walter: Prospect, B'klyn.
VANDERBILT and Clemens: Colonial, N.Y.C.
VANDINOFF and Louis: Grand, Syracuse; Hipp., Cleveland, 16-21; Columbia Grand Rapids, 23-28.
VAN HOVEN: Keith's, Phila.; Alhambra, N.Y.C., 16-21; Grand, Pittsburgh, 23-28.
VERNON, Hope: Alhambra, N. Y.C.; Keith's, Prov., 23-28.
VINTON, Ed, and Buster: Prospect, B'klyn, 16-21; Royal, N.Y.C., 23-28.
VIOLINSKY; Winnipeg; Orph., Regina, 15-18; Orph., Calgary, 19-21; Orph., Edmonton, 22-28.
VOLUNTEERS, The; Orph., Birmingham; Forsythe, Atlanta, 16-21.
VON TILZER and Nord: Keith's, Wash.; Maryland, Balto., 16-21.
WAKEFIELD, Willa Holt: Victoria, N.Y.C., 16-21; Keith's, Phila., 23-28.
WALDEMAR, Young and Jacobs: Orph., Denver; Orph., Lincoln, 15-21.
WALLENSTEIN and Freshy: Orph., Sioux City; Orph., St. Paul, 15-21.
WARD and Culley: Orph., Portland; Orph., 'Frisco, 15-21.
WARD, Belle and Ward: Orph., St. Paul.
WARNER, Genevieve: Orph., Seattle, 15-21.
WARTENBURG Brothers: Hudson, Union Hill, N. J.
WEBB and Burns: Colonial, Erie, Pa., 23-28.
WEBER, Charles: Orph., Memphis; Orph., New Orleans, 15-21.
WERNER, Amoras: Grand, Pittsburgh; Keith's, Cinti., 16-21.
WESTON and Claire: Orph., Denver; Orph., Lincoln, 15-21.
WESTON and Leon: Temple, Detroit; Temple, Rochester, 16-21.
WESTON, Willie, Co.: Keith's, Boston; Alhambra, N.Y.C., 23-28.
WHEELER, Bert, Co.: Hudson, Union Hill, N. J.
WHITING, George, and Sadie Burt: Palace, N.Y.C.; Alhambra, N.Y.C., 16-21.
WHITMAN, Frank: Royal, N. Y.C., 16-21.
"WHO Shall Condemn?": Victoria, N.Y.C., 23-28.
WILDE, Mr. and Mrs. G.: Keith's, Phila.
WILFRED and Robert: Bushwick, B'klyn, 16-21.
WILLE Brothers: Keith's, Cinci.; Hipp., Cleveland, 16-21; Colonial, N.Y.C., 23-28.
WILLIAMS, Thompson and Corelend; Hipp., Cleveland, 16-21; Grand, Syracuse, 23-28.
WILLS and Hanson: Keith's, Louisville; Keith's, Indianapolis, 16-21.
WILLS, Nat M.; Orph., Harrisburg, Pa., 16-21.
WILSON, C. and A.; Bijou, Savannah, 9-11; Victoria, Charleston, 12-14; Orph., Jacksonville, 16-21; Orph., Tampa, 23-28.
WILSON, Doris: Victoria, Charleston, 16-18; Bijou, Savannah, 19-21; Forsythe, Atlanta, 23-28.
WILSON, Frank: Orph., Des Moines; Orph., Omaha, 15-21.
WILSON, Grace: Keith's, Columbus, 16-21.
WILSON, Jack and Belle: Alhambra, N.Y.C., 23-28.
WINTER, Winona: Tampa.
"WOMAN Proposes": Orph., St. Paul, 15-21.
WOODS and Woods Trio: Orph., B'klyn; Colonial, Erie, Pa.
WRIGHT, Cecilia; Temple, Rochester; Bushwick, B'klyn, 16-21; Keith's, Wash., 23-28.
WYNN, Bessie: Bushwick, B'klyn.
YORKE'S Canine Pupils: Maj., Chgo.
YVETTE: Orph., Birmingham; Forsythe, Atlanta, 16-21; Orph., Jacksonville, 23-28.
ZARRELL, Leo, Trio: Orph., St. Paul, 15-21.
ZERTHO'S Dogs: Orph., Kansas City, 15-21.

BROOKS AND BOWEN
Two dark spots of joy.
Direction HARRY WEBER

SONIA BARABAN and CHARLES C. GROHS
Modern and Sensational Whirlwind Dancers

VIOLINSKY
"The wizard of the Violin and Piano"
Direction HARRY WEBER

GUS VAN AND JOE SCHENCK
Pennant-Winning Battery of Songland

VAUDEVILLE NOTES

The Copeland Brothers are playing in vaudeville in their new sketch, "Our Little Boy."

"Mutterzolb and Son," a sketch by D. Darby Aaronson and W. E. Colby, based on Mr. Aaronson's stories which have appeared in the Sunday *American*, opens at the Royal on Nov. 23.

The Great HOWARD
Like good wine, improves with age
Direction • • Morris & Feil

WEBB and BURNS
Italian Minstrels
Direction Claude Bostock

MERCEDES
Direction United and Orpheum Time

FRED J. BEAMAN
Vaudeville Sketches
Here are a few of the many who have played his sets: Mr. and Mrs. Gene Hughes, Digby Bell, Bevins and Ellwood, Hughes and Fuller, Kelly and Wentworth, Harry M. Moore, Lewis McCord, Hodges and Deane, Hall Creddon, Caroline Proshkys Co. and Maurice Downey Co.
Room 409, Estate Office Building WASHINGTON, D. C.

JACK GORMAN
author of vaudeville material
(Room 709) 1493 Broadway, N. Y. City

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

MOROSCO IN FILM FIELD

Forms New Company with Garbutt to Release Through Paramount

Oliver Morosco announced last week that he has branched out into the motion picture business. In connection with Frank Garbutt, head of the Bosworth Motion Picture Company, of Los Angeles, Mr. Morosco has just incorporated the Oliver Morosco Photoplay Company. The control of the organization is in Morosco's hands, and interested with him are Frank Garbutt, Charles Eyton, and Miss Ruth Garbutt, of Los Angeles. The plant is being established and will start turning out feature play films at once. These will be leased exclusively through the Paramount Company in conjunction with the Bosworth films.

Mr. Morosco will utilize the many big productions he made upon the legitimate stage at the three theaters under his control in Los Angeles. The company has also completed arrangements with John Cort whereby they get first call upon all his productions and stars, and also immediate call upon time in the chain of Cort theaters throughout the West and Northwest whenever the films are to be released as distinct feature presentations. The first of the Cort stars to be utilized for the Morosco films will be McIntyre and Heath, who will be seen in a series of the comedy hits that they have made famous upon the stage in this country. At the end of their present tour in "The Ham Tree," McIntyre and Heath will start in on their first picture work immediately.

Lenore Ulrich, now starring in Oliver Morosco's production of "The Bird of Paradise," is the first star to be engaged by the Morosco Photoplay Company to appear in the forthcoming film features which this new combination is arranging to bring out.

VALESKA SURATT SIGNED

Lasky Company to Present Star in a Series of Modern Plays

Immediately following her next Broadway engagement, Valeska Suratt will journey to Los Angeles to appear before the camera in several modern society plays for the Jesse Lasky Feature Film Company. General Manager Samuel Goldfish, of the Lasky organization, last week secured the signature of the stage star to a long time contract, giving that firm exclusive rights to Miss Suratt's services until Nov. 30, 1916.

Miss Suratt, who is one of the highest salaried stars secured for the screen, would start for the Coast at once but for the fact that the engagement to appear in a new Broadway play was made prior to the signing of the picture contract. In the latter document Miss Suratt insisted that she be allowed to select her own wardrobe, and, further, that she choose her supporting players.

FILM YALE-HARVARD CLASH

The Colonial Motion Picture Corporation has entered the topical field by securing the exclusive rights for photographing in motion pictures the annual Yale-Harvard football game on Nov. 21 at New Haven. The pictures will also gain value from the fact that this game marks the dedication of the new Yale Bowl, the greatest stadium in the world.

A One-Cent Picture Show

Do you remember the old penny arcades, where you dropped a penny in the slot and saw moving pictures by turning the crank? Frank W. Perce, a Rochester inventor, seems to think pictures on those lines, though somewhat improved, would still prove popular. Mr. Perce was, last week, granted a patent on an apparatus by which the patron drops his penny in the slot and peers through a little window at the pictures. The latter are cast on a very large screen, but reflected by means of mirrors through the apertures before which all the patrons stand. An appliance controlled by the operator of the projection machine prevents the patron dropping his coin after a picture has begun. The pictures will be very short, and if the patron desires to see more another coin must be deposited. Mr. Perce is of the opinion that his invention can be profitably installed in large rooms in department stores and out-of-doors at amusement parks, a building with seats being unnecessary.

CONTEST WINS APPROVAL

"Mirror" "Artistic Ending" Contest to Start Next Issue, Nov. 18—The Complete Rules

Last week's announcement that THE MIRROR had decided to conduct a contest in the hope of stimulating originality in the endings and titles of photoplays has brought forth over a score of letters from persons in all branches of the film game. All agree with us that there is a woful lack of originality shown in the climaxes and endings of the majority of photoplays, and commend THE MIRROR for taking a step to improve conditions in this respect. With this auspicious send-off there is, therefore, every promise of record-breaking success for the contest.

In the next issue of THE MIRROR, issued Nov. 18, we will publish the scenario of Mark Swan's uncompleted photoplay. A title has not been chosen for the photoplay, either. From that date you may start to work on your ending and your suggestions of a title for the photoplay. The contest will run two months, closing Jan. 9, 1915, after which no entries will be received. For the best ending to the photoplay received after Nov. 18, and before Jan. 9, 1915, a prize of $50 will be awarded. If you are not fortunate enough to win the first prize, there are four prizes of $10 each for the next best answers. And for the best title a prize of $10 awaits the clever contestant.

Mark Swan is keeping his scenario a close secret, but from hints he has given us we can assure you there will be plenty of opportunity to use your ingenuity and skill in completing the story. It is an artistic photoplay of modern life, fully deserving of the "artistic ending" we hope to get from a MIRROR reader, and we feel safe in saying that the winner will take an important part in one of the most popular photoplays ever produced by the Edison Company. He may well feel proud of the screen and poster credit that will be his, in addition to the prize.

Don't forget to secure next Wednesday's issue of "The Mirror." The scenario will appear only in that issue. If you miss it you will cause yourself considerable loss of time and inconvenience in securing it later. For remember, the contest will run only two months, there will be no long, aggravating waiting. If you delay the completed production, bearing the familiar "Thos. A. Edison, Inc." trademark, will be on photoplay screens all over the world before you wake up.

So get busy. Here are the complete rules and all details as to the contest. Everything is explained in the following rules. Read them carefully!

Six Prizes

$50.00. For the best completion of the photoplay story (800 feet).

10.00. In four consolation prizes of $10 each, to second, third and fourth best completion of the photoplay story.

10.00. For the best title for the photoplay. Should more than one person submit the winning title, a prize of $10 will be awarded to each.

It is possible for one contestant to win one of the prizes for the completion of the photoplay, also the prize for the best title.

Rules Governing Contest

1st: Contest is open to every reader of THE MIRROR. It is not necessary to be a subscriber.

2nd: One completion of photoplay only can be sent in by each contestant, and must be typewritten. Nothing but the scene or scenes deemed necessary to complete the scenario are to be submitted.

(*Continued on page 33.*)

ANITA STEWART AND EARLE WILLIAMS.
In "Two Women," the Latest Broadway Star Feature.

NEW FILM COMPANIES

The Standard Programme Bobs Up in a New Million-Dollar Corporation

ALBANY (*Special*).—The Standard Polyscope Corporation, of New York city, capitalised at $1,000,000, was incorporated with the Secretary of State this week. The concern will manufacture and deal in motion picture films and mechanical devices used in every branch of theatrical stage producing and the motion picture business. The directors are William P. Cooper, Chicago, Ill.; Ormsby McHarg, and Alfred Houston, 118 Broadway, New York city.

Other amusement enterprises incorporated this week were: Rex Features, Inc., New York city; capital, $4,000; to engage in motion picture and theatrical business. Directors: William Weisfeld, Celia Weisfeld, Florence Toner, 49 St. Nicholas Avenue, New York city.

Prague Amusement Company, New York city; capital, $1,000; to manage motion picture and other theaters. Directors: Sarah Nurick, Irving Elon, Max Salkin, 21 Park Row, New York city.

Brewster Film Corporation, New York city; capital, $2,000; to conduct a general motion picture business. Directors: Samuel C. Worthem, Henry T. Randall, James B. Rose, 280 Broadway, New York city.

Unity Amusement Company, Brooklyn, N. Y.; capital, $5,000; to conduct motion picture theaters. Directors: Oscar Muller, Minnie Muller, Samuel Schwartz, 75 West 116th Street, New York city.

G. W. HEARLEY.

FOUR-REEL AMERICANS

Harry Pollard to Produce Series of Multiple Reel Pictures for American Film Company

LOS ANGELES (*Special*).—It has been learned here that the American Film Company plans to make a departure from its past policy during the coming Winter by the production of a series of four-reel features. Harry Pollard will produce these multiple-reel pictures and they will feature Margarita Fischer. Well-known writers are said to be already working on the scenarios, which will include original creations for the screen, as well as adaptations of novels and plays.

Both Miss Fischer and Director Pollard have been meeting with success during the past year in Beauty films, having appeared in that brand since its establishment. Their work in the feature field will be watched with interest.

NOW IT'S MARIE DORO

Freshman Star the Latest "Legitimate" Brilliant to Be Captured for the Screen

Marie Doro, at present appearing at the Empire Theater with William Gillette and Blanche Bates in the three-star revival of "Diplomacy," has been secured for the motion picture by the Famous Players' Film Company. The contract with the Famous Players' Company gives that organization the exclusive screen services of the young star.

William J. Locke's "The Morals of Marcus," in which Marie Doro made her greatest stage success, has been chosen by the Famous Players as the vehicle for her screen debut. Miss Doro will be seen as the little girl from a Syrian harem, who upsets the household of the precise Sir Marcus and plays havoc with his dignity and his heart, after losing her own to him.

Saved from a "Film Famine"

Motion-picture film is now being made out of skimmed milk. The first roll of practical skimmed-milk film was shown recently in the exhibit of the Illinois State Food Commissioner at the National Dairy Show in Chicago. W. Scott Matthews, the food commissioner, is responsible for the experiments which have shown the practicability of using caseine, a by-product of skimmed milk, for the manufacture of film, coat buttons, and piano keys. So long as our cows perform their duty, therefore, we may apparently set at rest all worry as to a possible "film famine." In this connection it might be mentioned that rumors in picture circles, difficult to verify, have it that film prices, owing to the war, have begun to climb. Chemicals and cartons have, of course, been affected since the war broke out.

COMMENT AND SUGGESTION

FILM PUBLISHING

CHARLES PATHE opens an interesting avenue of thought in his view, published on another page of this issue, that the picture field will gradually evolve into conditions resembling those of book publishing. "The producer," he says, "will take a position similar to that of the author of the book. When he has completed his production he will offer it to the film 'publisher,' that is, a company which, after the picture has been accepted, will take his negative and produce the number of copies necessary and attend to the distribution. Different film 'publishers' will gather about them a group of producers just as the authors of books are linked usually with some certain book publisher."

Mr. PATHE'S plan includes, of course, one point of difference between the book and film fields. The picture "publisher" will be willing to advance the producer the necessary capital before work is started on the production, so that it follows he will be reasonably confident that the production will come up to the mark. But, take the other possibility. Perhaps the "publisher" refuses the completed production as not up to his standard. The producer, following the practise of authors, offers it to the next publisher, and the next, as long as the rejections continue, each time stepping down in the scale. With all producers doing this it is natural to expect that we will soon have our film publishers graded. Then that patron going to a theater supplied by one publisher will know that he is to see pictures "published" by the *Scribners* and *Harpers;* the patron of different tastes may find a theater on a par with "Deadeye Dick's Library," or "Laura Jean Libby's Home Series."

If CHARLES PATHE'S method, which he has, by the way, used successfully for some months now, is adopted universally, it need do no more than effect a real grading of film quality to be most welcome. If clap-trap and rank vulgarity must be produced let us label it, let us know how to evade it. The trouble to-day lies in the fact that too many manufacturers whose names normally stand for quality frequently give us a disappointing shock. Were these companies in the book publishing business they would either reject these below-par works, or publish them in paper covers that we might be warned of the fact that the quality differed from the regular output. As it is, every production is a film, all films look alike—until they're thrown on the screen.

ANOTHER ONSLAUGHT

WITH elections over, and the minds of politicians set at ease, watch out for another onslaught by the censorship advocates when the legislatures of the different States convene this Winter. There are two reasons why another battle along the lines of that waged last year may be expected again. On one hand, the quack reformers will not relax their vigilance, and each reconvening Legislature merely means another limbering up of their forces. Then there is the danger to be naturally expected from those legislators newly elected and seeking some convenient means of playing for popular support. The film industry seems an easy prey for those legislators desiring to make as much noise as possible without affecting the sensitive ears of any political factor. And "slamming the pictures" makes it so easy for the politician's press agent to keep his name in print.

Pennsylvania, not yet quite accustomed to the censorship of motion pictures, now finds that it also has a censorship of posters. Chief Censor J. LOUIS BREITINGER, with self-confidence becoming a dictator, is now said to have decreed that no display larger than three sheets may be used outside of picture theaters. Will Mr. BREITINGER be so kind as to decide what is the largest size shoe that may be worn by a picture theater proprietor, or, what is more to the point, is there any limit to the size of hats that are worn by State censors?

Hartsook.
VALESKA SURATT,
Now a Lasky Star.

"INCREASE THE PRICES"

"INCREASE the prices," says CARL LAEMMLE, and when the Universal head says something, he repeats it, then shouts it, and keeps hammering away until he either wins an overwhelming victory or is definitely squelched. There is nothing half-hearted about CARL LAEMMLE. He has in many ways that invaluable quality—a one-track mind. If he is after the scalp of a censor board he drops everything else, and pounds away until he has that scalp. If he thinks certain players belong under his banner he throws the key to the cash box in the river and pours the gold until the players desired are covered with it and succumb to his demands. Just now CARL LAEMMLE wants the exhibitors of the country to increase their prices of admission, and the Universal machine guns are pouring forth a hot rain of argument. All other considerations are laid aside until this is decided.

We saw Mr. LAEMMLE last Thursday, just as he was preparing to start for Chicago. "How's the campaign for higher prices coming?" we asked.

"Well, it's about the meanest, toughest, most thankless proposition I ever undertook," he responded. "I get everything but encouragement. One exhibitor accuses me of being 'money-mad,' because I am trying to show all exhibitors the absolute necessity of charging the public more than 5 cents for a good picture show. Others say it would be folly to raise prices just now with the war upsetting conditions so.

"I am not money-mad. Nor am I counseling folly. I am simply warning all exhibitors that their film shows are going to cost them more money and that they must make preparations to have their patrons share the increased cost with them. These exhibitors don't realize that it is the public itself that has made the higher prices necessary by the demand for better and better pictures.

"The manufacturers don't dare to produce the class of pictures which could be made at slight cost a few years ago. The people won't patronize such pictures. They demand constant improvement. Naturally, this unceasing pressure from the public compels the expenditure of great sums of money where small prices sufficed a short while ago. Scenarios have been sold for outlandish prices—thousands of dollars in some cases. Famous authors, whose works are now sought by film concerns, scorn what would have been considered a good price two years ago. Where we used to be able to use painted scenery and props throughout an entire picture some time ago, we now have to use the real thing. This must either be built at a tremendous cost or else the stage director and his company of actors must travel to some distant corner of the globe to get the required settings.

"I believe I could solve the whole matter were I able to work some plan whereby every exchange manager and every exhibitor could sit in my office for a few weeks and hear some of the staggering price propositions that come to me every day. An exchange man made a suggestion to me the other day. It was very good, and sounded very simple. I asked him how much he thought it would cost. He took pencil and paper, scribbled a moment or two, and announced that he thought $5,000 would cover it. I showed him that we were already planning to adopt the very thing he suggested, but that it would be impossible for the Universal to do it for a penny less than $100,000. Now this particular scheme will not sell an extra reel of film for us. Its only result will be to make our exhibitors stronger with their patrons. We can't throw that much money away, of course. So that, since it will not sell an extra reel of film, our only recourse is to charge more per foot for the film we do sell.

"That's where the reason comes in for higher admission prices. The exchange man has to bear part of the burden, and

(*Continued on page 37.*)

MARIE DORO.
Signed by Famous Players.

Business Booms In Mid-West

BY ARTHUR M. ROSENBACH
Excelsior Feature Film Company

We in New York city are liable to believe that we thoroughly represent the conditions throughout the country, and this is usually the case. Just now, however, the European war seriously affects New York far more than it does other parts of the country.

New York city, with its enormous importing, stock and cotton brokerage, and allied interests, has seriously felt the check which the war has imposed upon these industries. Naturally, all business in New York city is affected to some degree by the serious curtailment in these lines.

Outside of New York I have found conditions very different. The Ohio and Mississippi Valleys are enormously prosperous, and even such cities as St. Louis, dependent to a large degree on Southern trade, are optimistic. In fact, throughout the entire section that I traveled I have never seen a more cheerful tone and more actual evidence of business success than at the present time.

F. Brunel, N. Y.
SALLIE CRUTE,
Playing Leads with Edison.

MELFORD CHANGES BASE

Coast Producer Now With the Lasky Forces—Photoplayers Star in Two-Day Vaudeville Junket

LOS ANGELES (*Special*).—One of the season's surprises was the resignation of George Melford, manager and chief director of the big Kalem studio at Glendale, where Melford has worked so long and from whence emanated such features as "Shannon of the Fifth" and the Boer War production. Melford made his arrangements for the change quietly and, after completion of new plans, announced them to the colony. He has joined the Lasky Company and will put on pictures at that studio in Hollywood, a borough of Los Angeles. His first production will feature Miss Edith Taliaferro.

The Photoplayers' Club gathered much glory and not a few shekels unto itself at its annual theatrical programme given here at the haughty Mason Opera House to two big evening crowds. The glory was reflected from the glare of a brilliant aggregation which put on the "show." It was vaudeville, but vaudeville supreme and scintillating. And all the newspaper critics caught their breath and spoke in gasps while writing their notices following the performances. It was evident that they hardly could believe their eyes and ears. They admitted that they little thought "silent drama" stars could make such agreeable noises or put over such "big stuff." But the "goods" were delivered in enormous packages. Theodore Roberts, Florence Smythe, Hobart Bosworth, Murdock McQuarrie, and John Preston put Roberts's "Sheriff of Shasta" across in whirlwind fashion. Filson and Errol, notable Orpheum headliners of other years, "came back" in George Cohan's "Tip on the Derby," in convulsing manner. Kathlyn Williams, Wheeler Oakman, Charles Clary, and Guy Oliver made a great success of the surprise sketch, "Discovered," while Ruth Roland in popular songs and the piano fiend, Harry McCoy, were held on the stage by an uproarious audience, so long that the stage hands were forced to appear and abduct the piano. Myrtle Stedman proved a real prima donna, while Ben Deely, the song writer, made some delightful renditions of his compositions. Max Usher fooled 'em with his decks of cards and William Worthington revealed a grand opera bass voice. Charley Murray, formerly of Murray and Mack, monologued, but had a rival in amusing the crowd in Lydia Yeamans Titus, who fired killing character songs at the audience. Tom Wilson was great in song, and "The Wise Old Mule" was a delight with dainty Violet MacMillan, Woodward and Moore in the novelty skit.

Needless to add, the audience was one of brilliance. Society mingled with the maidenly and manly beauty of the film colony in stunning array. The Photoplayers' Club reaped additional prestige, and a fine, healthy purse as well.

W. N. Selig is here, revolving in dizzy circles as he gives his Jungle zoo and Edendale plants the daily once over. There are big things doing, both in a construction and production way. With the negative of "The Carpet of Bagdad" already shipped and in the printing room of the Chicago plant, Colin Campbell has the big "Rosary" well in hand and expects to complete the eight-reel production in three weeks more. While here Mr. Selig is taking up other pretentious stories with his veteran director, who already is planning to follow up the present feature with others. Mr. Selig's arrival was followed by the arrival of more animals, mostly rare specimens, to further crowd the enormous jungle zoo.

The editorial triangle of the New York Motion Picture Company is revealing prosperity on the half-shell. Editor Richard Spencer has bloomed out with a new Chandler Six; Bill Clifford, of double writing fame, does stunts in a big Pathfinder, while C. Gardner Sullivan, the new associate editor, is tooling down the ave. in a Studebaker Six. That Inceville strongbox needs a new lock.

Under the caption, "Beware This Menace," "The Script," official organ of the Photoplay Authors' League, issues its first article in exposing fake photoplay schools. Russell E. Smith, the well-known writer and a member of the board of control, is the author. He says he "has the goods" to expose. The series promises to prove lively as well as very interesting.

Cline's Broadway is trying an interesting stunt this week. An all-Selig programme is on with six reels of specials, single-reel dramas and a comedy. Peculiarly enough, no actor of the Selig forces is seen in more than a single picture during the entire programme. The opening day and evening drew crowds.

Here is a thrill which did not get on the film. Elizabeth Burbridge, ingenue at Inceville, slipped and fell into a real well of water. Raymond B. West, the "boy director," slid down a rope and rescued her.

Al Filson, the veteran vaudeville and film actor, has signed up to play a feature with Max Figman, at the Lasky studio.

The Ueona Company has suspended production, temporarily at least. Director Burton King will work at another studio here soon. He expects to sign up within a few days.

Elsie Janis is coming to Los Angeles to appear for the Bosworth Company. One by one they slip over the line.

The Oz Company is getting ready to market "The Last Egyptian," L. Frank Baum's Oriental romance. The production, shown in private exhibition here, revealed a decided success. The cast was as follows: Farrell MacDonald as Kara, the Egyptian; Howard Davis as Winston Bey, Jefferson Osborne as Viscount Cosinor, J. Charles Hayden as Tadros, Joseph Singleton as Lord Cromer, Frank Moore as Earl Roane, Vivian Reed as Aneth, Jane Urban as Nephtys, Ora Buckley as Mrs. Everingham, and Mai Wells as Hatatcha, a most promising grouping in a strong story.

The Malibu Company expects to begin production within another week. A strong company is being signed up.

Lee Dougherty and Dell Henderson, ancient landmarks of the Bio, seem to be afflicted with writers' cramp. A funereal silence is the best the local colony gets from the Bronx. Why? W. E. WING.

COUPONS IN PICTURE THEATERS

"A free ticket to the motion picture theater" is the bait held out by those screen houses using the plan of the Photoplay Coupon Company to increase business. Theaters in many sections of the country are now using this service, and reports are said to be favorable. The plan of operation arranges for the local manager to be the coupon corporation's agent in his territory. Neighboring stores then contract to give the coupons to purchasers, and they are accepted for admission by the theaters. The coupons are then redeemed by the coupon corporation at a certain stated price.

"MR. PIPP," RELEASED NOV. 23

The All Star Company's production of "The Education of Mr. Pipp," with Digby Bell in the leading role, will be released by the Alco Film Corporation on Nov. 23. Among the others seen in the cast of this screen adaptation of Augustus Thomas's play, originally taken from Charles Dana Gibson's series of drawings, are Edna Brun, Belle Daube, Kate Jepson, George Irving, Harry Driscole, Stanley Dark, H. D. Blakemore, Frank Patton, and Mona Ryan.

WHAT HAPPENED WHEN "QUEENIE CAME BACK."
A Beauty Film, Released Nov. 17, Featuring Margarita Fischer and Joseph Harris.

KALEM'S FIVE-A-WEEK

THE THEFT OF THE CROWN JEWELS
A Two-Act Feature of the
ALICE JOYCE SERIES
This is the production in which Miss Joyce wears $1,000,000 in gems and a $3,000 "Lucile" (Lady Duff-Gordon) gown. The greatest attraction you can possibly secure. See story in Kalem Kalendar.
Released Monday, Nov. 23 Money-bringing scenes on the 1, 3 and 6-Sheets

TOUGH LUCK SMITH
Not only does he spend a night in jail when his scheme to attend a poker session fails, but his wife raises Cain with him.
Released Tuesday, Nov. 24

Scene from "THE GIRL AT THE THROTTLE"

THE GIRL AND THE EXPLORER
A Two-Act Romantic Comedy
See what happens when the girl enters the explorer's house in disguise in her effort to secure his story for her father.
Released Wednesday Nov. 25
Superb 1, 3 and 6-Sheets

HAM, THE ICEMAN
Ham learns that it isn't safe to arrange to meet two girls on the same day, time and spot—especially when his wife gets wind of his flirtations.
Released Friday, Nov. 27

THE GIRL AT THE THROTTLE
One of the
HAZARDS OF HELEN SERIES
Helen Holmes driving a huge locomotive at mile-a-minute speed in an attempt to avert a head-on collision one of the intensely exciting scenes.
Released Saturday, Nov. 28 Strong 1 and 3-Sheets

KALEM COMPANY 235-239 West 23d Street NEW YORK

LUBIN

A CONTINUATION OF MASTERPIECE SUCCESSES
Every Exhibitor Should Book These Exceptional Pictures
(Through the General Film Special Service)

(By Arrangement with Fred Mace)
EVELYN NESBIT THAW and her son, RUSSELL WILLIAM THAW, in
5 Reel Drama "THREADS OF DESTINY" By William H. Clifford
Direction—JOSEPH W. SMILEY

5 Reel Drama "STONEWALL JACKSON'S WAY" By Emmett Campbell Hall
Direction—EDGAR JONES

READY FOR EARLY RELEASE
8 Reel Drama EDWIN ARDEN in "EAGLE'S NEST" by Edwin Arden
Direction—ROMAINE FIELDING

RAYMOND HITCHCOCK in
5 Reel Comedy Drama THE RINGTAILED REINDEERS By Lawrence McClusky
Direction—GEORGE TERWILLIGER

7 Reel Comedy Drama ROSE COGHLAN and ETHEL CLAYTON in "THE SPORTING DUCHESS" By Cecil Raleigh
Direction—BARRY O'NEIL

5 Reel Drama "THE SPY'S FATE" By W. H. Lippert
Direction—JOSEPH W. SMILEY

IN PREPARATION
5 Reel Comedy "THE COLLEGE WIDOW" By George Ade
Featuring ETHEL CLAYTON and GEORGE SOULE SPENCER
Direction—BARRY O'NEIL

SIX REGULAR RELEASES EACH WEEK
"THE BELOVED ADVENTURER"—Ninth of Series
"LORD CECIL PLAYS A PART"—Drama Monday, November 9th
"BUTT-ING IN" } Split Reel Comedies
"A BARGAIN TABLE CLOTH" Tuesday, November 10th
"THE QUACK"—Drama—Two Reel Wednesday, November 11th
"IN THE HILLS OF KENTUCKY"—Drama—Two Reel Thursday, November 12th
"THE TRAP"—Drama Friday, November 13th
"BEATING THE BURGLAR" } Split Reel Comedies
"MAGAZINE COOKING" Saturday, November 14th

SPECIAL ONE, THREE AND SIX SHEET POSTERS
Lubin Manufacturing Company
PHILADELPHIA, PA.
Chicago Office - - - - - 104 West Lake Street

PATHE A "PUBLISHER"

Explains His New Plan of Co-operating with Producers Who Will Furnish Negative for Him to "Publish"

Charles Pathe, head of the international film manufacturing firm bearing his name, has set at rest all rumors of any slowing up of his activities in the United States. In an interview granted last week, the pioneer film man declared, "I have come to America for a long stay, perhaps a year, perhaps longer; and you may be sure that the results of my stay will not be slight."

When the Pathe stock company was disbanded last Spring, Mr. Pathe put in operation, on a small scale, the plan which he has been using entirely in his foreign studios for three years; that is, of allying himself with a producer who is entirely supreme in his own sphere, Mr. Pathe merely "publishing" the accepted negative. Now, with the Eclectic exchanges firmly established, Mr. Pathe intends putting the "publishing" plan in use on a still broader scale, confining his own producing activity to a narrower field.

"It is my desire," says Mr. Pathe, in explaining his future plans, "to group around me here, in the same manner as I have done in Europe, a number of the most intelligent producers of America, who will be stimulated to make the best pictures; and, it naturally follows, the most money. I shall see all the producers of films who desire to discuss my new co-operative plan; and, more than that, I shall, most of the time, inspect all the negatives that are offered to my company.

"My scheme is, indeed, a simple one; it is, as a matter of fact, nothing more nor less than that which exists in regard to the stage and the publishing business, with this difference: instead of giving the producer of films a disputable and uncertain percentage of the profits arising from his productions, he will receive from us exactly fifty per cent. of the net proceeds from his film.

"Producers who heretofore have made it a rule to try to produce a film every week will soon learn that their idea is as false as would be the idea of an author for the stage who tried to produce half a dozen plays for the theater in a year. Three or four films in such a period, properly studied, first, from the point of view of the scenario, then carefully handled in the execution; such is the programme that must be followed in the future by the producer who wishes to earn really big money. The receipts from such productions, in the way I offer, will satisfy the reputation and the interests of the most ambitious film producer in the world.

"Let me mention, in proof of this argument, the case of the celebrated Max Linder, whose films I have no need to offer for sale to-day, as they are always ordered in advance by my regular customers. As an employe in my studios, Max Linder earned 40,000 francs a year; as producer through my present combination he earns ten times that sum. Surely $80,000 a year is a prize worth striving for by the most ambitious, is it not?"

Here Mr. Pathe branched out into a more general discussion of film conditions. "It is my belief," he said, "that the picture business is going to develop into purely and simply a matter of features and information. By the latter term I mean subjects of a topical nature, like the weeklies and dailies. I also believe these features will be purchased on the open-market plan. I do not believe it is possible for one firm to supply a complete programme, for you will not have variety and fresh interest."

Both Mr. Pathe and Mr. Hedley M. Smith, vice-president of the Pathe Company, were enthusiastic about the new Pathe non-inflammable film, which is now used almost exclusively in Europe, and is being made practically compulsory in most of the countries. The new non-flam, we were assured, has none of the defects of the early experiments remembered by film men.

White, N. Y.
MADAME OLGA PETROVA IN "THE TIGRESS."
Popular Plays and Players, Inc., Released by Alco.

NEWSY NOTES

Pittsburgh is the latest city to take the name of the Screen Club for its local organization of film men. Next Sunday has been set as the date for a banquet to form a temporary organization of the Pittsburgh Screen Club. Messrs. Herring and Dresner are most active in the proposed organization.

"Salomy Jane," the California Motion Picture Corporation's first production, was given its initial public performance in New York at the Casino Theater last Sunday. This picture, one of the most artistic of the year's productions, is released by the Alco Film Corporation.

Messrs. Dusenberry, managers of the Southern Theater, Columbus, O., are showing unusual faith in motion pictures by booking the World Film Corporation's feature, "The Lure," for one week, despite the fact that the original New York company appeared in the piece for three days at the same playhouse.

Herman Gertler was making good as film inspector for the World Film Corporation, but he decided that managing a theater was much better for a man who is going to be married in February, so on Nov. 1 he took hold of the reins at the Manhattan Theater, 100th Street and Manhattan Avenue, New York city.

The World Film Corporation announces that it has opened its twenty-seventh branch office, Omaha, Neb., being the latest addition. D. R. Pearsons, formerly with Eclectic and General Film in Omaha, is in charge.

William C. Preller is now the manager of the Minneapolis office of the World Film Corporation. J. M. Kuhn, who has been manager of this office, is now special representative for the Minneapolis district.

C. A. Taylor is traveling through New York State in the interests of the New York Alco Service. To date, almost a score of the big cities of the State have been closed for the Alco programme, one theater in each city being given the service exclusively.

W. R. Scates has been appointed division manager of the World Film Corporation, with headquarters in Chicago. Mr. Scates's territory gives him supervision over practically all the Middle West offices of the corporation. At present he is accompanying General Manager Selznick and Sales Manager C. R. Seelye on a tour of inspection of all the offices under his supervision.

During the long period when "Little Lord Fauntleroy" was popular on the legitimate stage, managers of the theaters made considerable profit by announcing special matinees for the children. Much the same plan will probably be used to a great extent on the motion picture version which will be released by the Alco Film Corporation on Nov. 16.

SHOW "ROSE OF RANCHO"

Under the auspices of David Belasco, the Jesse L. Lasky Film Company will give a private showing of the first Lasky-Belasco photoplay, "The Rose of the Rancho," at the Belasco Theater, next Sunday at eight thirty. Twelve hundred invitations have been issued for the event.

CHANGE EACO TITLE

The title of the initial Eaco Films Inc. release, "The Millionaire Detective," has been changed to "A Double Haul," due to the fact that a prominent play broker has the rights to a play bearing the same title, which is about to be picturized. Managing Producer August thought this action advisable so as to avoid confusion. "A Double Haul" is being released through the Strand Film Company.

THE SMALLEYS
IN ASSOCIATION WITH BOSWORTH INC.

LOIS WEBER
AUTHOR & DIRECTOR OF "HYPOCRITES"

PHILLIPS SMALLEY
NOTED DIRECTOR OF TWO CONTINENTS

COLLABORATORS IN AUTHORSHIP AND DIRECTION OF
"THE TRAITORS" "LIKE MOST WIVES" AND "FALSE COLOURS"
THE LATTER SOON TO BE RELEASED THROUGH THE PARAMOUNT PROGRAM

BOSWORTH INC.

SEE AMERICANS FIRST
Flying "A" and American "Beauty" Feature Films

IN THE CANDLELIGHT
IN TWO ACTS
Featuring VIVIAN RICH and WM. GARWOOD
Under direction of THOS. RICKETTS
Release Monday, November 23d, 1914

AMERICAN BEAUTY FILMS
"AS A MAN THINKETH"
(DO HE IS)
A Superb Psychological Drama
Release Tuesday, November 24th, 1914

"THE ARCHAEOLOGIST"
A Love Drama Featuring WINNIFRED GREENWOOD and ED COXEN
Under direction of HENRY OTTO
Release Wednesday, November 25th, 1914
Distributed exclusively through the United States and Canada by the Mutual Film Corporation

AMERICAN FILM MFG. CO.

NEW THEATERS

The new National Theater, Portland, Ore., has opened its doors to the public. The new house, in size and points of attractiveness, fully equals New York's Strand. Manager Melvin G. Weinstock has installed two Power 6A Cameragraphs and had as his opening attraction the Hippodrome spectacle, "America," in motion picture form, this being a special release of the World Film Corporation. A playground and nursery, fully equipped and with two maids in attendance, where mothers may leave their youngsters while enjoying the performance, is a feature of the National.

A. J. Davis has been appointed manager of the Broadway Theater, Salt Lake City, opened two months ago under the management of Ralph Schayer. This house is showing the Paramount programme.

Friday, Nov. 13, will see the opening of the new Alamo Theater, Louisville, Ky. Manager Switow plans to make the Alamo one of the country's de luxe photoplay houses.

Plans have been completed for a motion picture theater on the north side of Delmar, between Hamilton and Goodfellow avenues, St. Louis, Mo. The theater is expected to seat 1,500.

Milwaukee now boasts the Strand Theater, presenting feature plays. The new house, located at Grand Avenue and Fifth Street, seats 2,000 on one floor. Two hundred thousand dollars were expended on this new house, which is presenting the Alco programme.

The Grand Opera House, one of St. Paul's historic playhouses, has passed out of existence, being rechristened the Strand Theater on Nov. 1. Manager Theodore L. Hayes has completely remodeled the house and is presenting World Film Corporation features, with "America" the opening attraction.

The new Palace Theater, Buffalo, is nearing completion and will probably open late in December. The new theater has signed for the Alco programme.

Two new picture theaters are nearing completion for Waterloo, Ia. They will cost $25,000 and $75,000, respectively.

The Lyceum Theater, Scranton, Pa., heretofore the only legitimate house in that city, will soon be changed into a motion picture theater. Manager Hiram B. Danziger, of the Reis Circuit, which controls the house, gives as the reason for the change the dearth of good road attractions. The Paramount programme will be used.

Scranton will probably have another new photoplay house soon. Meyer Davidow, a local real estate broker, having completed plans for a theater to cost $75,000, exclusive of the furnishings, which are placed at $40,000. This house will seat 1,500.

ADVERTISING "SALOMY JANE"

To create public interest in the initial production of "Salomy Jane," in San Francisco, the Portola Theater went to extraordinary lengths. A car-load of redwood trees—a small forest of young, green sprouts from the Coast range ridges—was brought to the city and used to fill the lobby of the Market Street Theater. It gave the place a woodsy odor and a California setting which instantly attracted attention.

The theater and producers also arranged for an ancient stage in its publicity endeavor. During the week that "Salomy Jane" was shown, the old coach was driven through the streets of San Francisco, its seats filled with typical pioneer characters, the red-shirted stage driver, the plug-hatted gambler, the gun-fighter and the gold-digger.

Last but not least, "Salomy Jane" was advertised by an unusually artistic series of posters. They showed Beatris Michelena, the star in the title-role, one picture revealing her alone, and the other showing her with the hero. The picture is released on the Alco programme.

HEDWIG WITHDRAWS FROM HARVARD

William K. Hedwig, well known in the trade, has sold out his interest in the Harvard Film Corporation, and is busily engaged in preparing a series of productions which he will shortly place on the market. Mr. Hedwig's headquarters are now in the Knickerbocker Theater Building.

Mr. Hedwig, during his long term of administration as laboratory superintendent of the Imp and Universal Companies, and since then in the office of executive and technical superintendent for the Harvard Film Corporation, has made his capabilities well recognized. It is reported that Mr. Hedwig is now prepared to entertain film propositions of any nature.

TYRONE POWER IN "ARISTOCRACY"

Tyrone Power makes his first appearance on the motion picture screen in the Famous Players' four-part adaptation of Bronson Howard's play, "Aristocracy," which will be released Nov. 16. Mr. Power is supported by an excellent cast, including Marguerite Skirvin, who recently appeared in the Famous Players' production of "The Port of Missing Men."

THE PRODUCTIONS OF

FAMOUS PLAYERS Film Co.
In Association with
Daniel Frohman
Chas. Frohman—Henry W. Savage

JESSE L. LASKY Feature Play Co.
Associated with
David Belasco
The Liebler Company

BOSWORTH, Inc.
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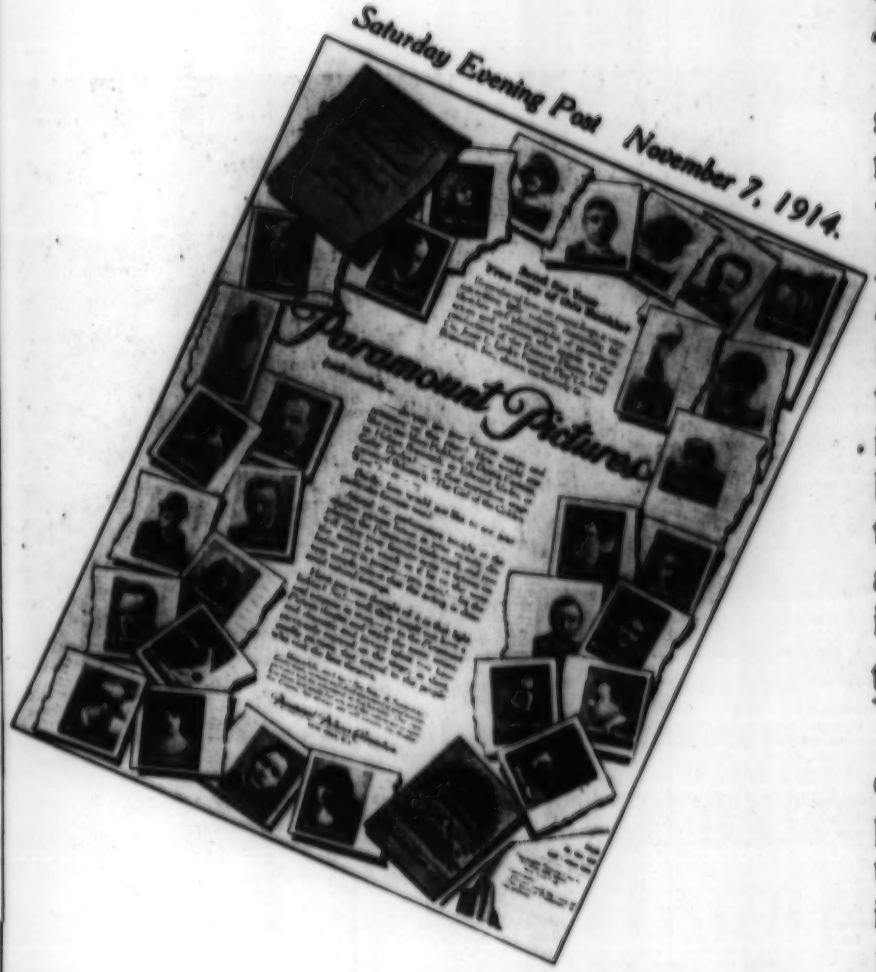

This is a reproduction of our latest advertisement in the *Saturday Evening Post.*

Hundreds of thousands of people are reading this ad. who will look up Paramount Pictures and go to see them in their local theatres. We are mailing hundreds of booklets daily to these readers who are really interested in Paramount Pictures.

In this way a clientele of the best people is being built up for the exhibitors of Paramount Pictures.

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Paramount Pictures

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

FEATURE FILMS OF THE WEEK

"One of Millions" a Strong Peace Argument—"Julius Caesar" the Latest Spectacular Kleine—Edward Abeles Seen in "Ready Money," a Lasky Feature, While John Barrymore Stars in Famous Players Release

"ONE OF MILLIONS"

Four-Reel War Drama Made by the Dyreda Art Film Corporation for Release Through the World Film Corporation. Produced by J. Searle Dawley.

Maria, the bride ..... Laura Sawyer
Vladimir Kubelow, the young husband, ... Maximilian Jurgens
Mother Kubelow, his mother, ... Gertrude Norman
General Blucher ..... Robert Broderick
Michael Maritschka ..... Robert Evers
Katinka Serajew ..... Lilian Buchanan

What would be an undoubtedly powerful picture at all times, amplifies, mutiplies and intensifies its meaning during these war times. It may be called the forerunner of a series of war pictures, dealing not with the actual fighting but bearing a message of peace. Its message it hopes to accomplish by showing the appalling phases of war and cruelty through which means the mind will turn against the useless slaughter. It is not a discussion of the ethics of war, but a plain and probable picture of some of its possibilities as affecting one young couple in particular.

It begins and ends artistically, which might have been expected at the hands of Mr. Dawley. Beside the portals leading into the cottage of the young couple stand Death on one side and Glory on the other. From beneath the heavy curtains which mark the tragedy of the peasant home trickles blood, a viscous stream that spreads itself to spell the word "War." The curtain opens and the drama begins.

As the young wife who is torn from her husband's arms immediately after the marriage feast, Laura Sawyer reaches great heights in her tragic moments. And later, when she fondles the death-cold body of her mate, she comes to the fore with a delineation that is not only excellent, but that does not seek to distract all attention to her actions alone. She works to be one of the cast.

The first reel is devoted to the wooing of the shepherd girl by the soldier man, and ends with their very pretty wedding supper and his bridal chamber entry—in time to be called by the sudden outbreak of war. Mr. Dawley has portrayed the war, not in the gallantry of the cohorts, but rather in depicting death's ravages. Many a ghastly field of slaughter is shown in its full tragic portent.

The women—his mother and his young wife—are prayerfully waiting at home. The wife is first shown in her youthful disregard of war and its horrors, until she with her companions happen unexpectedly upon death stretched out in the gay fields before them. Later the wife and mother set out in search of the soldier, whom they find dead and bring back home. The wife's mind gives beneath the strain, and to soothe her the mother gets some sleeping draught.

The commander of the victorious forces then makes his unwelcome home in her house, and she pours an overdose of the lethal medicine into his wine. He dies slowly and without the power of calling help.

The final scene—the dead soldier-husband, the demented young wife, the dying commander convulsed by the poison, and the terribly old figure of the vengeful mother—is one of Mr. Dawley's triumphs in the matter of setting and dramatic portent. It is ended when the old mother also loses her mind and sets the thatched roof on fire. As the camera slowly recedes from the growing flames the figures on either side of the portals come again into view, with glory overcome and death alone triumphant. Mr. Dawley has produced just what he intended and in a most artistic manner. His lesson is further enhanced by the utmost beauty of background and a cast that is excellent in its entirety. F.

"THE STOLEN YACHT"

Two-Part Lubin Feature, Produced by Paul Powell. Scenario by Marc E. Jones. Released Nov. 5.

Carroll, yacht owner ..... Melvin Mayo
Miriam, his daughter ..... Velma Whitman
Felton, boat builder ..... Ed. Harley
Frank, his son ..... L. C. Shumway
Alexander, rival ship builder ..... George Routh
Guevara, Mexican revolutionist, ... W. E. Parsons

Producers who specialise in scenarios that end with pursuits have seemingly paid much attention lately to chases via water. The author utilizes a stolen yacht chased by a swift motor boat as his means to a climax. The offering falls readily into the rut of oft-repeated action, staged without apparent blunder.

He first causes his heroine and the boy to meet as children, when a mutual attraction makes them embrace. In later life they meet as college pupils and fall in love again. Her father forbids the bans because the youth has yet to build a career for himself.

A Mexican revolutionist persuades a dishonest builder and repairer of yachts to help him steal the vessel belonging to the girl's father that he may carry the needed arms and ammunition to the revolutionists. Then comes the pursuit and the inevitable embrace of the couple at the stern of the boat. Her father is now satisfied with his qualifications. F.

"JULIUS CAESAR"

Classic Drama in Six Parts. Produced by the Cines Company, with Anthony Novelli in the Title Role. Released by George Kleine.

In watching this very elaborate depiction of the life of Julius Caesar from young manhood to death, one is impressed first by the immensity and seeming correctness of the reproduction of early Rome—its streets, market place and Senate—next by the appalling number of "supers" mustered for the Roman population and the legions of Caesar and Pompey, and finally by the dignified power of the individual performances. The picture is massive, spectacular and often very beautiful. The largeness of the scale on which everything is done is in itself inspiring. We are told that 20,000 people were engaged in the making of the drama, and that a miniature city of Rome covering six square blocks was constructed. Both statements are easily credited in view of the magnificent results.

There are scenes in "Julius Caesar" which will bear comparison with any previously devised by Italian producers, past-masters in the art of creating mammoth photoplay spectacles—Caesar's crossing of the Rubicon is one, the engagement between his soldiers and those of Pompey is another, and the Dictator's triumphal march through Rome is a third. These three events are merely haphazard selections for mention as typical of the most striking moments in the photoplay. No doubt others are equally fine, for it is a picture that almost continuously appeals to the eye with superb visualizations of historic happenings. We see seemingly endless lines of marching men with shields shimmering in the sunlight as they cross the hills to meet the Gauls, or advance to face Pompey's army; we have a convincing picture of a Roman fleet bobbing about in a harbor at dusk, and a stirring one of the crazed Roman populace when Marc Antony concludes his oration in the market place with the words: "Mischief, thou art afoot—take thou what course thou wilt."

But for all the conspicuous excellence of what may pass for the big scenes, it would be unjust to imply that "Julius Caesar" is solely dependent upon them. There is that rare ingredient in spectacles of the kind, a clearly presented and coherent story. To be sure, it is told in sub-titles and later acted out on the screen, but at any rate it is a story that one may follow without frequent reference to a synopsis. The construction is simple and straightforward, to the exclusion of cut-backs, dissolves and such useful expedients in the hands of a photo-playwright intent upon creating suspense and revealing emotional fluctuations. Subtlety of character expression is hardly to be expected in an historical spectacle, none the less there is some admirable acting by Anthony Novelli and a few other players whose names are not disclosed.

Novelli is convincing as Julius Caesar, the youth in love with Cornelia; without any apparent artificiality in make-up he returns twenty years later, a mature man of dominant purpose; and the third period, bringing another lapse of some fifteen years, is met in the same natural manner. It is difficult to detect in just what respects the actor has altered his appearance, but an audience readily feels the development in the personality of Caesar as he grows from a headstrong boy into the ruler of the world. For classic roles Novelli is perhaps the most thoroughly equipped of all film actors. He has the physique, the bearing and the powerful dignity that become heroic figures. Audiences who recall him as Vinitius in "Quo Vadis" and Antony in "Antony and Cleopatra" will be prepared for this satisfying interpretation of Caesar.

Cato, Brutus, Marc Antony and many lesser characters found in the Roman Senate are portrayed by actors with the gift of concealing their modernness and appearing natural in unfamiliar garb—a gift shared to a remarkable degree by the host of "supers" used to people the scenes. If American directors only had the same supply at their disposal, what a blessing it would be. Caesar's first wife, Cornelia, and his second wife, Calpurnia, are not of great consequence to the story, save as important influences in the life of the conqueror. A picture of such magnitude and scenic beauty, dealing with world affairs rather than individual personal relations, can afford to dispense with conventional love scenes.

Audiences are certain to enjoy this latest Cines production, that was poorly handled at an invitation showing in the Candler Theater. With sharp projection the photography no doubt is clear. D.

FROM "ONE OF MILLIONS," DYREDA PRODUCTION, RELEASED BY WORLD FILM.

The Dead Soldier, His Demented Wife, the Poisoned Commander, and the Triumphant Mother.

"READY MONEY"

Five-Part Adaptation of the Play of the Same Name by James Montgomery. Produced by the Jesse L. Lasky Feature Play Company. Directed by Oscar C. Apfel.

Steve Baird ..... Edward Abeles
Sidney Rosenthal ..... Monroe Salisbury
John H. Tyler ..... Jods Mullally
Mrs. Tyler ..... Jane Darwell
Grace Tyler ..... Bessie Barriscale
Ida Tyler ..... Florence Dagmar
James R. Morman ..... Fred. Montague
Jackson Ives ..... James Neill
Mike Reardon ..... Theodore Roberts
Jim Dolan ..... Billy Elmer
Owner of Skyrocket ..... Sydney Deane
Captain West, Secret Service .... Dick La Reno

"Ready Money" is still fresh in the minds of many playgoers as an extremely bright farce with an element of truth to give substance to the predicament and eventual triumph of the hero. The truth as expressed by Ives, a man who knows the psychology of Broadway from intimate experience, is merely that the possession of money largely does away with the need for spending it. A fat roll of bills, according to the worldly-wise Ives, may be judiciously displayed to act as a sort of money magnet capable of drawing the valuable contents from the normally tight pockets of suspicious citizens. When Steve is reduced to one lonesome quarter and the stock of his Skyrocket mine is about as popular as a week-old newspaper, he learns the magic of flashing greenbacks. Straightway his friends draw optimistic conclusions. Steve has money, therefore he must have struck gold, and if the mine is producing gold they must get a share of it, and so the happy idea develops to the lasting benefit of the man with a lonesome quarter and a bundle of counterfeits. Prosperity, like depression, may be largely psychological.

All this and much more, in a farce of frenzied finance, is given a capital presentation in the film version of James Montgomery's play. The plot is complicated; it could not be otherwise and remain true to the original; and being so it demands close attention if one is to grasp the full meaning of the sharp business dealings. But it is attention well expended, for there is no denying the cleverness displayed in the arrangement of the situations. It is, in fact, a picture in which the situations arising out of the plot are of first importance in drawing laughs. Love interest is secondary, and there is no apparent effort to arouse sympathy for any of the characters. One laughs at Steve Baird in his trouble and wonders how he is going to come through it, which is, of course, the aim of the author, who never intended the young fortune hunter to be taken seriously.

After Steve, with Mike Reardon for a partner, has tied himself up with the Skyrocket mines by paying $10,000 down and giving notes for the remaining $20,000, his worries begin. It is one thing to open elaborate offices in New York and quite another to convince people that he has anything worth buying. James Morgan, a mining operator who hopes to acquire the property for himself, is waiting impatiently for Steve's notes to fall due. On New Year's Eve, when the time limit is nearly up, and Steve's ready money is comprised in the one coin already mentioned, Jackson Ives, wanted by the police for counterfeiting, comes to his aid.

The young man's friends, startled by his sudden acquisition of wealth, add a substantial part of their New Year's gifts to the fund. With the turn of events and Ives at the helm, a wholesale campaign of deception is made to include even Reardon, the working partner at the mine. He is informed by wire that Steve actually owns the property and is ordered to unearth gold at any cost. An explosion prepared by Morgan's hirelings discloses an unexpectedly rich vein, and Ives outwits the detectives anxious to prove him guilty of counterfeiting; so all is well for the reckless young investor.

Edward Abeles, whose expressive acting in "Brewster's Millions" may be recalled, is a fortunate selection for the character of Steve. He gives a true touch of humor to many of the scenes. Theodore Roberts is equally the man to interpret the burly prospector, Mike Reardon, and Bessie Barriscale makes a graceful young society woman. There are no shortcomings in the cast. And the settings, especially of a restaurant on New Year's Eve, are in accord with the Lasky Company's record for correctness and rich effects. D.

"THE MAN FROM MEXICO"

Five-Part Adaptation of the Play of the Same Name. Produced by the Famous Players' Film Company.

Fitzhew ..... John Barrymore
The Prison Warden ..... Wellington A. Playter
Daunton ..... Harold Lockwood
Clementina ..... Pauline Neff
Schmidt ..... Anton Aschew
Louis ..... Fred Annerly
Sally ..... Winona Winters

With John Barrymore to give life and humor to the character of Fitzhew, "The Man from Mexico" makes a thoroughly entertaining screen comedy. Like most good plays of farcical construction, it improves as the story advances, and the relationship of the characters, because of misunderstandings and coincidences, becomes more involved. Almost from the opening scene the people in this production are in the ticklish position of occupants of glass houses engaged in throwing stones. The audience knows their secrets; it is kept in touch with each move of the double game being played and follows its progress with keener delight when the husband and wife seem on the verge of finding each other out. Each has a secret to hide, and around this pair of secrets the story of "The Man from Mexico" has been ingeniously contrived to create suspense, surprise and laughter.

Fitzhew thinks to take advantage of his wife's absence by spending the evening with his friend Majors at a popular cafe. Clementina overhears the plan and is so thoroughly displeased that she decides to visit the cafe herself and keep an eye on her husband. Farrar, a young lawyer in the district attorney's office, in love with Clementina's sister Sally, is selected as a proper escort. Fitzhew gets disgracefully drunk, fights with the cab driver, is insolent to the judge in the night court, and is given a thirty-day sentence. The guard, however, is persuaded to accompany Fitzhew home that he may wind up his affairs in preparation for the month on the island.

While the husband is getting into this awkward scrape, Clementina is having serious enough troubles of her own. The cafe is raided and she, among others, is required to give her name that she may be called as a witness. Of course she uses an assumed name, but even so there is danger of her identity being discovered and in consequence an unwelcome publicity in connection with the affair. As it is, she spends the remainder of the night in a railroad waiting room and sneaks home the following morning at about the time Fitzhew is regaining his normal senses and

a realization of what his night out is going to cost.

He must in some way explain the presence of the strange-looking man, the guard appointed to take him to Blackwell's Island, so Clementina is asked to believe that the ill-mannered ruffian is her husband's new secretary, engaged to accompany him on a trip to Mexico. Probably the best fun in the picture comes with Fitzhew's donning of prison stripes and his subjugation to prison routine. Mr. Barrymore gets considerable humor out of the earlier scenes —Fitzhew's intoxication, the effects on the morning after, and the embarrassment caused by the presence of the guard—but more persuasive still is his interpretation of a gentleman turned convict over night. He masters the lock step with difficulty, breaking stones keeps him out in the open air, but it makes him very, very weary, and the breakfast, dinner and supper menus lack variety. They are based on beans.

In the course of her charitable work, Clementina visits the prison to distribute flowers among the residents, one of whom is a waiter arrested at the cafe on the eventful evening. He has not forgotten the lady seated at his table; in fact, he becomes an important factor in the farcical mix-up that threatens to ruin Clementina's reputation. But she does not see her husband, and when the thirty days of his stay in Mexico are concluded he returns home in Mexican costume to find his house decorated with Mexican flags and the inmates garbed like senoritas.

Mr. Barrymore's pointed comedy acting is ably seconded by Pauline Neff as Clementina and Wellington A. Playter as the prison warden. Winonah Winters displays a blond prettiness in the ingenue role of Sally, whereas Harold Lockwood as Lauxton is a likable partner in the youthful love affair. Audiences that recall "The Man from Mexico" on the stage will not be disappointed in the picture. D.

"THE KING'S MOVE IN THE CITY"

The First of the Young Lord Stranleigh Series Adapted from the Stories of Robert Barr. Two-Part Drama Produced by Charles Brabin. For Release Nov. 27.

Lord Stranleigh ..... Marc McDermott
Hobbs, his butler ..... Curtis Cooksey
Lady Sinclair ..... Miriam Nesbitt

The lassitudinous young lord takes a goodly part of the first installment in introducing himself to the public. His leisured mannerisms, his blase actions, reflect well the sincerity with which Director Brabin and Marc McDermott have caught the spirit of the English. Especially is this so where his lordship is seen "amusing" himself at his typical club, amusement being likened, so it seems, to boredom. Marc McDermott is naturally at home in the role. Being every inch an actor and a gentleman shows up on the screen with remarkable fidelity, and it seems difficult to imagine one who is more fitted for the role than he.

His mannerisms are thoroughly English and aristocratic. With very slim plot at times he succeeds by his gifted traits in holding the necessary attention. He will be seen in each succeeding installment of the picturization of the late Robert Barr's stories which appeared in the *Saturday Evening Post*. The character, that of a titled young Englishman who has remarkable faculties for penetration when he would apply them, is one to win the favor provided he be understood by each new audience.

Miriam Nesbitt is the Lady Sinclair of noble blood who tells his devoted lordship that he must "do something worth while before I can marry you," and when he has accomplished the saving of two lives by offering one hundred pounds to each man who will rescue the two trapped girls from the burning building that "the mere giving of money is not an accomplishment." There is also his lordship's faithful valet, who promises to be with us from story to story, and the other characters are incidental to each fresh plot.

The second reel finds some hard-pressed merchants coming to his lordship begging for aid. Although extremely bored, he listens to their story of wrong and determines to lend his huge fortune to beating their traducers. This finds him involved in some stock market scenes, these and the crowd about the burning building in the first reel being excellent. His financial coup, however, is not enough to satisfy her ladyship. F.

"THE FIREMAN AND THE GIRL"

Three-Part Wharton-Made Comedy-Drama. For Release by the Eclectic Company.

Larry Earle, the fireman ..... Thurlow Bergen
Sarah Lane, the girl ..... Elsie Esmond
"The Old Man" ..... Frank Brownlee
Jim ..... Robin H. Townley

Having ascertained that it is a simple love story—simple within the meaning that the usual complications are placed in the way of the couple who would marry by her guardian and the country swain he has in mind for her—one naturally turns to a scrutiny of just what else the film consists of. The plot, as said, was simple—so simple in fact as to almost warrant overlooking. Yet it held the attention well through three reels and mainly because of its settings. Ithaca's wonderful falls and glens are used once more to beauteous advantage. It is, if it were possible to imagine it, an inversion of action and setting in which the strategy and marvel of background takes the place of commonplace action.

Thurlow Bergen is the bright particular star who takes the dangerous lead. He earns his money without a doubt in his two rides over cataracts and falls. He takes the part of the fireman on vacation, who meets his country inamorata at once, and meets her thereafter out hunting, in fishing, and succeeds admirably in winning the hatred of her guardian and the country lad. Their elopement is carried out among the glens and falls instead of by the usual route, and they escape on the train after a hasty marriage. Then, to wind it up, the two men from the country accept the invitation of the girl to visit them in their new city home, and to call her husband the quickest they turn in a fire-alarm, which brings him and the rest of his company to the scene at once. It ends very happily with the galloping horses bringing her hero to her. F.

"ON THE STROKE OF FIVE"

Vitagraph Drama in Two Parts. Directed by Captain Harry Lambert. Released Nov. 9.

Guy Lansing Reynolds ..... Darwin Karr
Vance Reynolds ..... Harry Kendall
Countess Vera Litolff ..... Naomi Childers
Count Litolff ..... Donald Hall
An Artist ..... J. Herbert Frank

Naomi Childers seems fated to play the parts of women at once beautiful and heartless. In "On the Stroke of Five," a melodrama in many ways suggestive of European models, she is Countess Vera Litolff, the idol of Paris, the thoughtless charmer, who makes a practise of inspiring love without ever returning it. Her most important victim, in so far as the story is concerned, is Vance Reynolds, a young man who follows her from Paris to Switzerland and kills himself on receipt of a curt note of dismissal.

But Vera, it seems, has played her game once too often. Vance's brother Guy is determined to be avenged, so he meets the countess and makes love to her. She falls in love for the first time in her life, and the new emotion awakens a dormant conscience. Guy has a portrait of his deceased brother painted and Vera is made to face the likeness. It moves her to a sense of her own unworthiness. She returns home and sends word that she will die when the clock strikes five. Guy hurries to prevent the suicide, but presumably he is too late, although this is left to the imagination, for the picture closes with indecisive abruptness. These concluding scenes and the ones depicting the death of Vance seem to have been cut rather too freely. An audience is uncertain about what really happens.

Miss Childers makes a quite fascinating countess, Darwin Karr is sincere in his playing of Guy, and lesser roles, of which there are many, are in competent hands. The film is very attractively staged. D.

The Link That Binds (Rex, Nov. 8).—Able acting on the part of Frank Lloyd, William Worthington, Herbert Rawlinson, and Helen Leslie gives this two-part drama an interest the story, of itself, might fail to arouse. The theme has been treated in practically the same way many times without number. Donald, the son of a wealthy man, just graduated from college, encloses a pretty stenographer, and then tires of her. Janet's father, Angus, a middle-class workingman, appeals to Donald's adjutant parent to bring about a marriage; but weeks pass and the girl, becoming more and more miserable, is still unmarried. Presently Angus takes Donald to Janet's bedside at the point of a pistol, and the youth is awakened to a realization of his duty, which is not so hard, for he finds that he loves the girl after all. A somewhat superfluous bit of obviousness shows the pair with an infant, described in a subtitle as the binding link. Several of the scenes achieve dramatic strength, and the development of the story is simple and logical. D.

Rosemary, That's for Remembrance (Selig, Nov. 7).—A sentimental drama running a few hundred feet short of two reels. The main points of the story may be guessed almost from the start when Dorinda, an orphan, is adopted by the Greers, honest and not especially poor country folk. Their son, Harvey, a handsome youth, fresh from college, captures the heart of Dorinda without half trying. He explains the significance of rosemary, how it is the symbol of remembrance, and then goes away to Washington to fall in love with a more beautiful society woman. Dorinda tries to forget, but with little success. She is asked to do a service for her rival. This is called a test of love, which the girl meets unselfishly, though with unpleasant consequences for she is thrown from a horse and seriously injured. Harvey is kneeling at the bedside with Dorinda in his arms when the story closes. Obviously, there is nothing extraordinary about the plot, none the less it creates a pleasing impression because of the sympathetic acting of Adda Gleason and Marie Fox in the parts of Dorinda and Harvey, and a generally attractive production. Doc Yak's Cats, an amusing issue of Sidney Smith's Seligettes, is used to complete the two reels. D.

Billy's Rival (American, Oct. 7).—The ending of this film seems inconclusive, for the reason that it leaves the young married pair almost where they started, with the same opportunities for discussion open. Mary is very fond of children, yet scorns her husband is supposed to care nothing about them. Through the long days when Billy is at work, the wife grows lonesome, and in consequence silent and morose. She makes friends with the next door neighbors, who permit her to borrow their baby, and in this manner the mother instinct of the wife is satisfied. All this she keeps a secret from her husband, and, when he returns home early one afternoon, she hurriedly hides the infant in a closet. Billy thinks she is concealing a man; but, after a jealous outburst, he discovers his mistake and starts to make a fuss over the child. Of course, this may be taken to indicate a change in his character that will mean a happier home for Mary, but the shift is a bit too sudden to be convincing, and anyway the baby in question is only borrowed. William Garwood and Vivian Rich make a natural couple as the husband and wife D.

EDISON

WHAT COULD SHE DO?

A Drama. By Gertrude Lyon

Sylvia Fairfax, a young graduate, upon the death of her father, is brought face to face with the hitherto unthought of problem of earning a livelihood. Brought up in affluence she is bewildered by the sudden change of circumstances. She answers an advertisement for a governess and secures such a position in a well to do family, only to discover soon, that she is utterly unable to control the children of the family. She is discharged and seeks the city, bent on bread. Her varied experiences in the ordinary boarding house, then in a Department Store, lead to a thrilling climax in the Police Inspector's office. She is at last acquitted of theft and engaged as a detective on the Police force. Her first case—one of kidnapping—proves what she could do, for she outwits the kidnappers and wins back the stolen child. A thrilling reel.

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Wed.	" 11th	Andy Falls in Love	1,000 "	Comedy
Fri.	" 13th	A Question of Identity—In two parts	2,000 "	Drama
Sat.	" 14th	The Everlasting Triangle	1,000 "	Drama
Mon.	" 16th	The Adventure of the Lost Wife	1,000 "	Comedy
Tues.	" 17th	A Moment of Madness	1,000 "	Drama
Wed.	" 18th	Buster Brown and the German Band	400 "	Comedy
		A Millinery Mix-up	600 "	Comedy
Fri.	" 20th	What Could She Do?—In three parts	3,000 "	Drama
Sat.	" 21st	Dickson's Diamonds	1,000 "	Drama
Mon.	" 23rd	His Chorus Girl Wife	1,000 "	Drama

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TWO VITAGRAPH FEATURES

Latest Broadway Star Features Present the West of Last Century and Modern Society

"THE LITTLE ANGEL OF CANON CREEK"

A Five-Part Adaptation of the Book by the Rev. Cyrus Townsend Brady, Picturised by Col. Jasper Ewing Brady and Staged by Rollin S. Sturgeon. Released by the Vitagraph Company under the Broadway Star Feature Co.

Olaf, orphan, the "Little Angel," Gertrude Short
Parson Bill, Olaf's appointed guardian, George Stanley
Dead Shot Jackson, the bad man ... George Holt
"Four Eyes," the sheriff ... William V. Ranous
Doc Casey, a citizen ... Otto Lederer
Blue Wing, an Indian boy ... George Stratton
Jennie Morrison, an immigrant ... Anne Schaefer
Her Husband ... William Weston
Mary, their daughter ... Violet Malone
Bishop Mills, their friend ... Charles Hutchinson

There is as much difference between a Jesse James nickel weekly and a Bret Harte classic as there is gap between the usual "Western" and "The Little Angel of Cañon Creek." This Vitagraph production speaks the truth of the old West; it is the kind of picture one would recommend to Europeans instead of the usual whooping-up cowboy or Indian massacre plot. It is, in brief, an Odyssey of the Plains.

Doctor Brady's story makes its appeal through a little child, an orphan, whose loneliness, as portrayed by Gertrude Short, melts its way into the sympathies of the audience. The little lad is first seen beside the bed of his dying mother, promising to pray every night before going to bed. His city wanderings are short, and the Aid Society sends him to the West. A pilgrimage from the halted train after flowers leaves him alone in the middle of the great plains. He wanders to an Indian encampment, and there is the solitary survivor when Dead Shot Jackson slays the Indians to rob them of their paltry furs. Olaf, the orphan, follows Jackson, and thus finds his way to the village of Cañon Creek. The village is, by the way, a credit to the producer.

Here, among the typical characters of a Western town, the orphan instinctively picks Parson Bill as his guardian. Life has its ups and downs—mostly downs—with the lad until the coming of the God-fearing Indians, when the camp gradually assumes a better character. The youngster is somewhat outside of all this, as is evident when he tells one woman, "No, ma'am, I ain't good no more, I'm tough now." But the pendulum has started to swing back, and he tells Parson Bill that evening, "If you don't come to Sunday school I'll be tougher than ever." Parson Bill mistakes love for religion and marries the daughter of the immigrant. It all ends beautifully enough, with the orphan now possessed of a full set of foster parents, and a brand new brother besides.

The greatest interest of the picture lies in the remarkable acting of the orphan by Gertrude Short; its greatest contribution is in a colorfully true presentation of real life in the West of 1858; its unforgettable feature is the photography and scenery. F.

"TWO WOMEN"

A Three-Part Drama Produced by Ralph W. Ince from the Scenario by James Oliver Curwood. Released on the Broadway Star Feature Co. Programme.

Anita of the Woodland ... Anita Stewart
John Emerson, dupe of his employer, Earle Williams
Cleo Emerson, his wife ... Julia Swayne Gordon
Robert Lawler, Emerson's employer, Harry Northrup

Reduced to its plot-skeleton, this is the simplest of dramas; as, in fact, all good drama should be. There is, in this instance, the man, his divorced wife and his new soul-find; the mental struggle between the two women taking the place of action and turning the balance of decision in favor of the guiltless woman. The other leaves, and the curtain descends. Such plots are of everyday making; but such plays as this one has been made into are a more unusual occurrence. Ralph Ince, to whom was assigned the duty of screening it, puts his meaning across without the shadow of a doubt. So well, in fact, that for all the visual evidence of the infidelity on the wife's part, in her carryings on with the husband's employer, her duped mate would have had to have gone to Reno or Dakota—no New York court would have granted a decree on the well-handled evidence which Ralph Ince presented to his audience. Then, when they have parted, he takes the wife, who marries the corespondent and shows her in the false gayety of a European gambling resort, and his death at the hands of an infuriated husband. In utter contrast is the refuge of the heart-sore husband among the mountains. Mr. Ince here diverges slightly from a purely dramatic plot to show some beautiful vistas over the tree-clad hills, and finally to concentrate once more on a ravine, where the man meets the woodland sprite, who flees in confusion at their accidental meeting. Primeval shyness and simplicity, and a soul wearied of deceit, then conduct their woodland romance, which leads to his acceptance, after his confession of the woman who has gone out of his life.

Anita Stewart takes the part of the wild creature of the woods, who first traverses the rocky stream barefooted and clad in burlap bags. Mr. Northrup as the employer makes a most natural villain. His passions are such as might possess any other human being; and he resents most manfully the contempt of the husband. There is no strutting around with scowling eyebrows in Mr. Northrup's manner. He is a most human and entirely presumable villain. Mr. Ince, in spite of his cautious handling of the scenes that might disturb a censorship committee in its repose, succeeds in establishing the most delicate gradations of deeper meaning. F.

STUDIO GOSSIP

THOUGH MAIBELLE HEIKES JUSTICE has long ago arrived in the front rank of scenario writers, she made her first visit to an Eastern studio last week, when she was the guest of J. Stuart Blackton at the Vitagraph plant.

HARRISH INGRAHAM is the latest addition to the forces under the banner of Edwin August in Eaco Films, Inc. Mr. Ingraham has had considerable experience in Western stock, was with Pathe for some time, and served as leading man and scenario editor for the Whitman Feature Film Company.

DIRECTOR FRANK CRANE has taken his World Film company of players to East Gloucester, Mass., to make many of the scenes for the screen adaptation of "As Ye Sow." Alice Brady heads the company. If you see a stray storm running about, catch it and forward to Director Crane, as he is in need of some rough weather for use in the wreck scene.

HAVING COMPLETED "The Sporting Duchess," Barry O'Neil's "all-star Lubin company" is now at work on "The College Widow," from George Ade's comedy success. With a company of forty-five, Barry went to Haverford College last week to take some of the scenes on the campus. You can imagine how much school there was that day when the actresses, headed by Ethel Clayton, descended in the middle of the college grounds.

DIRECTOR JOSEPH LEVERING and Marion Swayne, leading woman, have resigned from the Gaumont Company for a long vacation. "Forty comedies in six months entitles us to a little rest, doesn't it?" is the way Miss Swayne puts it.

JACK RICHARDSON, of the Flying A Santa Barbara company, in trying to quit cigarettes had his throat painted with nitrate of silver. One half hour later found him standing at a soda fountain drinking lemon juice to counteract the cure.

DICK WILLIS tells us that William Garwood has added a knowledge of mineralogy and geology to his accomplishments at onionology.

JOHN ARNOLD, vice-president of the Cinema Club, has been engaged as head cameraman by the Life Photo Film Corporation, the latest addition to the Alco roster. Mr. Arnold left with the company which went to New Orleans to produce Booth Tarkington's "Springtime."

JUST AFTER we had chronicled the fact that William Garwood was wandering over the Coast Range around Santa Barbara hunting for gold mines, news comes that he has abandoned the West and is on his way East to join the Imp Company.

JACK NOBLE, formerly producer for Thanhouser, Universal, and Reliance, and largely responsible for the success of "Our Mutual Girl," has joined the B. A. Rolfe Photo Plays Corporation. Edwin Carewe is also working with the Rolfe forces.

A SCREEN PLAYER'S mail is a wondrous thing. Since his appearance as Lieutenant Bradley, the leading role in "The Tangle" recently seen at the Vitagraph Theater, Darwin Karr's mail from photoplay fans has contained so many requests for further details concerning his military career that the Vitagraph star is thinking of having his life story put in printed form to send the inquiring writers. And, unfortunately perhaps, Darwin can claim neither West Point, Annapolis, nor even service for Uncle Sam as a private. In fact, the Vitagrapher has spent practically his entire life in service under the banner of Thespis, and he was already a veteran in the ranks when the motion picture entered the arena.

THE friends of Harry Lambart, the Vitagraph director, will be pleased to hear that he has returned from the Catskills, very much improved in health. It will not be many days before he is at work again in the Vitagraph studios.

RICHARD TUCKER has returned to the Edison forces after a short stay in Philadelphia, where he was leading man with the American Theater Stock company.

CHARLES BRABIN, the Edison director, has surprised us with many daring lighting effects in pictures, but he promises many new and wonderful effects in his Christmas story of "The Three Wise Men."

YE EDITOR of "Studio Gossip" offers a leather medal to the press agent who can let a month pass without having one of his players arrested during the taking of a scene because the constable did not see the camera. Originality, thou art a rarity.

PATHÉ

A 3 part American drama made by the Whartons. A spectacular drama of life in the mountains, featuring Elsie Esmond and Thurlow Bergen. The Fireman, away on his vacation, plunges through a cataract to rescue his mountain sweetheart from imprisonment. An exceptional film. 1-3-6 sheet posters.

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WITH THE FILM MEN

Robert H. Cochrane, secretary and treasurer of the Universal Film Company, has enjoyed for some time sole possession of the name "Robert H.," but the latest authorized report is that he has a rival for that distinction. Robert H. Cochrane, Jr., is the name of the party of the second part, and it is said that he is round-faced and handsome. Robert H., Jr., came to town Oct. 10, bringing with him a world of happiness for the parents and hearty congratulations from a host of friends.

Along with its ability to report "mother and child doing fine," THE DRAMATIC MIRROR offers its best wishes and the hope that Robert, Jr., may be as fine a man as his father.

Charles J. Ver Halen has resigned as Chicago manager of the *M. P. News*.

Victor Johnson, formerly of Warner's Features and late of the *Telegraph*, is handling the advertising and publicity for the Ditmars pictures.

Joseph Gollomb, M.A., former dramatic critic, recently of the staff of the New York *Evening Mail*, has joined the staff of the Universal scenario department.

Mr. E. A. Levy, of the Moving Picture Information Bureau, has assumed charge of the Publicity Department of the Excelsior Feature Film Company.

George T. Ames, formerly assistant exchange manager of Mutual, is now exchange manager for Alliance.

Joe Farnham's idea of nothing to do: give the advertising of the Vatican pictures to our best little sporting sheet.

John Skerrett, general manager for Nicholas Power, is suffering from an attack of rheumatism which confined him to his home for two weeks. While he is improving, the process is slow, and he is forced to use a cane to get about.

The Thanhouser Company certainly deserves honorable mention on the advertising matter on Zudora, which is now being sent to exhibitors. Done in two colors and typographically excellent, it will command attention from any one who receives it.

F. J. B.

"MIRROR" CONTEST RULES

(*Continued from page 25.*)

3rd: As many titles may be submitted as each contestant desires. They must be typewritten on separate sheets from other MSS.

4th: The completed photoplay is to be one reel 1,000 feet in length. Your submitted completion must be long enough to play five minutes and occupy 300 feet of film.

5th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:

EDITOR, PHOTO-PLAYWRIGHT CONTEST,
DRAMATIC MIRROR,
1493 Broadway, New York.

6th: No name must appear on manuscripts. Place your name and address—plainly written—on a card in a sealed envelope and inclose with your manuscript. Write at the top of the first page of all manuscripts, also on the sealed envelope, any key word which will identify the envelope with the manuscript.

7th: Keep duplicate of your submitted manuscript, as no manuscript will be returned.

8th: The contest closes at noon of Jan. 9, 1915, and no manuscript received after that hour and date will be considered.

9th: We cannot undertake to enter into any correspondence regarding the contest.

10th: Absolute observation of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.

11th: No employe of THE NEW YORK DRAMATIC MIRROR or Thos. Edison, Inc., can compete for any of the prizes offered in this contest.

Judging

The following points will be taken into consideration by judges in awarding the prizes for the photoplay finish:

Dramatic and logical finish;
Construction;
Originality;
Practicability (ending must not be over 300 feet in length, which will be played in five minutes).

Points taken into consideration by the judges in awarding the prizes for the best photoplay title:

Originality;
Appropriateness;
Length.

Judges

Horace G. Plimpton, Manager Negative Production, Thomas A. Edison, Inc.

Mark Swan, Playwright, Scenario Writer for Thomas A. Edison, Inc.

Robert E. Welsh, Editor Motion Picture Department, NEW YORK DRAMATIC MIRROR.

William Lord Wright, Editor "Photoplaywrights Real and Near" Department, NEW YORK DRAMATIC MIRROR.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

James Faulkner, the political reporter, who has been present professionally at enough banquets to know all about them, once said: "If a twelve-dollar reporter ever turned in a mess of stuff that was as flossy as one of these banquet orations, he'd lose his job." In one of his novels Disraeli tells of a boy who complained that his college only taught him words, and he wished to know ideas, whereupon his father said: "Few ideas are correct ones, and what are correct no one can ascertain; but with words we govern men." This conclusion must be accounted for by what another writer calls "a lust for the beauty of mere words." A word is a powerful thing. It throws a spell over one. He takes it to his heart as he would the fragrance of a rose. Says the Psalms: "A word fitly spoken is like apples of gold in pictures of silver." High praise, but how little we think of it; how little we pick out beautiful words to use in our conversation! And beauty is a quality of a word the same as fragrance is of a flower or song is of a bird. We should use words for their beauty and should enrich our vocabulary with them, possibly not for the word itself as for the finer personality it implies. Think of one who used only harsh, tuneless, ill-shaped words—would not you think less of him and his work? Words! words! What sort of words do you use in your work? Are your words meaningful and purposeful, do you utilise the right adjective in the right place, or do you string your words so lamely that it takes a half-hundred of them to convey your meaning in your photoplay story? By their words ye shall know them, and the selection, the use and manipulation of words, is no mean art in the photoplay writing profession!

* * * *

The Worth of the Story.

You may whisper it not in Gath, but the fact remains that there is a monotonous sameness in the photoplay story. Is originality of story lost? Is the unusual idea indeed a transitory thing? We think not! Nevertheless, let us gird up our loins and search anew for the elusive idea which right at present is a priceless thing in Filmland. We are not of those who believe that increased prices will tempt the new plot into the light of day; we are of those who believe that a keener search is necessary; that the power of observation should be more largely cultivated; that the influence of film stories past and gone should be cast aside; that the customary thing should be foregone for the unusual ideas; that the highways and byways should be entered into in search for the original story; and that many authors of photoplays need to get out of the rut. In other words, "the story that will pass," the plot that appeals to this or that director, should be abandoned for the innovation that those who seek may find. So long as the genius director writes his own plots and produces them, so long as originality is sacrificed for mechanics; so long as the director is permitted to cut and slash at will and to produce all the interiors one day and all the exteriors the next with supreme indifference to continuity, so long will the complaint of "sameness," of mechanical production, be heard in the land. The manner in which photoplays are now directed and produced is not conducive to inspiration nor art. Scene 35, which contains all that is vital to the plot, may be filmed primarily, and scene 1 may be taken last. This may be convenient, and perhaps more inexpensive, but you cannot put the finishing touches upon a painting before the beginning is made, and you cannot produce an artistic whole, a photoplay if you please, without producing scene after scene in direct rotation, and thus afford the actors an opportunity of entering into the production with enthusiasm and understanding. To have the temerity to criticise the ways of production is, we realise, a dangerous thing, *lese majesty* as it were. But true art is not a question of convenience; originality and atmosphere are not regulated by the time-clock; and until methods of production are changed, the deadly mechanical sameness of story and of acting will cast its blight upon the screen.

Detective Stories.

And speaking of the mechanical story, the deadly sameness, what of the detective story? In Filmland we have many actors and actresses capable of enacting the leads in romantic detective fiction with convincingness. However, the material has seemingly been exhausted. We have the tiresome "mystery series," "The Adventures of Thus-and-So," "The Story of the Porcelain Plaque," etc., in a vain endeavor to imitate the stories of detection of crime which are few at the best. Magazine editors will tell you that there is an insatiable demand for good detective stories. Film manufacturers, and through them the film editors, appreciate this fact. But the supply of detective stories, adaptable or original, is not large. Magazines feature the adventures of this or that sleuth, it is true; and the screen supplies stories of the hero-detective *ad libitum*; but are many of them entertaining or engrossing? They are not. The solution is known almost before the story begins, and improbabilities and far-fetched situations abound. The stories of Poe have been stolen bodily. "The Murders in the Rue Morgue" have been revamped in many guises. Conan Doyle created Sherlock Holmes, but in so doing he reincarnated Poe, who originated the analytical sleuth. Lecocq, Arsene Lupin and the rest masquerade not in flesh and blood characterization, but as characters inspired from Poe. Chesterton's detective stories smack of originality, but we have yet to see them on the screen. The majority of the romantic detectives of present literature and of the screen have their exits and entrances, it is true, and it is about all. Do not write the detective story unless you can create living characters and possible incidents. In this resolution you will be aiding in the new slogan, "More originality and less mechanism in Filmland."

* * * *

Hitting General Tradition.

William E. Wing undoubtedly wishes to start something. The only trouble with W. W. is that he does not practise what he preaches. While his scripts are technically correct, yet we are authoritatively informed and can see on the screen that he has a fund of valuable ideas and generally is depended upon to bring some new and entertaining plot to the studio. However, Bill must have his little fling, and he has it in the following: "Get out the firing squad! I am about to hit General Tradition in the eye. I know it is akin to suicide to disturb one single brick of the ethical structure, set up so carefully by these aged and grim forefathers of the photoplay, who have pioneered the great periods of five to nine years, but I came from a low, rakish ancestry, according to historians, and have had my scalp removed so frequently by eminent critics who spell their names with one letter, that I am living an absolutely reckless life. Therefore, I declare that the idea is not the whole thing. I have seen clever technique, followed by good direction, send whole audiences away from theaters, highly satisfied with the picture on the screen, which production carried but a hint of an idea and that one worth but little. And I have observed this more than once. Technique, applied by a writer of originality and aptitude, does more to create a lively, interesting and wholly pleasing creation upon the screen than the idea, in hundreds of cases. I can hear a low guttural murmur right now. Further, in many cases I have observed, where fans were highly pleased with certain pictures, technique was about the whole thing, as intimated above. Shoot if you will this old—— And once again, no author can convey the full force and meaning of his story and theme to a director in a mere synopsis, as they go nowadays, 250 words in length at the most. As to the bald idea, all of us have seen photoplays spoil many a good title. Unless he write at book length, no professional author could be satisfied to shoot across a mere synopsis, skimpy at the best and leave the rest to a director who cannot possibly guess the atmosphere and essential details, still remaining in the author's mind. An idea, dropped at the feet of the director, is like a clove in the hands of a chef. It may return as flavoring in a delicious dish or be discovered merely as an adornment to the chef's breath as he slips back from a visit round the corner. Further than all this, I will wager that one of the most successful presentations on the screen recently, which won high favor from the public and the commercial connections thereof, carried no story at all. It taught no lesson, and would be worth about a canceled postage stamp as fiction. But it was considered high-browed, lofty, and 'simply splendid.' In conclusion, I agree with Director Colin Campbell. Send the masses who are congesting the mails with terrible attempts at photo-playwriting back to the counter and the canning factory. Lure the able writer from his lair and let him study technique. Then we will be able to talk about photoplays without committing perjury, and twaddle about the idea being the only thing will cease." Bill, we must say "tut tut" two times. In our humble opinion, idea and technique together are priceless possessions; that an idea devoid of technique is of value; that technique without an idea is worthless. Correspondence school professors cannot teach the pupil how to create ideas—but they claim to teach technique. Hence, correspondence school pupils are *persona non grata* in most studios. You must have something to write about before you can write. And, Bill, you sly dog! you know that nine scripts out of ten, and this includes the work of authorities, are materially altered in the studios before production. As to the synopsis, I'm with you!

* * * *

Colin Campbell's Statement.

Mr. Colin Campbell, veteran director of the Selig Company, recently wrote some observations for "The Script," and we deem them so interesting that the liberty of reprinting is taken. Mr. Campbell says in part: "All agree that the idea should be of first consideration in connection with the photoplay. In my opinion, practical, sane construction is second and vital. After that we must have a director of initiative. Somewhere in such arrangement there should be a penalty for the writers who lean so heavily upon the poor director as to force the latter to rewrite and inject substance worth while into the manuscript. In my opinion the photoplay profession is no easier field of endeavor than that of fiction or feature writing. But these are entirely different fields. A success in one does not guarantee success in the others. Great needs in the film field include those especially of better and more effective subtitles. The matter of titles has been neglected too long. The ordinary and commonplace have hurt many good productions. Many times strong, unique and original titles have been solely responsible for launching a book on the sea of great success. But the weak title, including the self-evident, is a handicap that should be removed. The sub-title is an education in itself. Too many captions indicate weakness in the story, or they denote one of the primary complaints, lack of constructive ability. As to the story itself, each one must make his choice. I favor the unconventional play and the unusual ending. Happy conclusions may be all right—according to viewpoint—but I use the other kind frequently and from choice."

* * * *

Bored to Death?

William Jordan but voices the opinions of half a hundred, judging from the letters we receive, and so we are publishing William's opinion. It is worthy of study. William Jordan is not a photoplaywright, nor does he serve filmdom in any official capacity. He is just one of the millions who like to be entertained and instructed in the photoplay theater. Read William's letter and in so doing receive the opinions of thousands of others. Here it is: "Each week I read your department with interest and note your advice about plots. If the different companies would only follow some of this advice, a man might venture into the picture theaters without the conviction that he would be bored to death. At present most of the plots are inane, and the two-reelers are no better. We fans continually see plots that are worn threadbare and should be consigned to the ash heap. The companies in their literature demand new stories, or "old plots with a new twist," "stirring dramas of contemporary American life," etc. Why do they not get some of these plots and stop driving the audiences away? Surely, in a country of about eighty millions of people there should be some material to develop. Is this state of affairs because they employ staff writers who have become written out and who have no more fresh ideas? I am told that in your columns you have a great deal of influence in the motion picture world. Cannot you persuade the manufacturers to give us people good one and two reelers and something else for excitement and instruction other than adventures, mysteries, perils and other series of that sort?"

* * * *

No Luck in It.

Miss Elaine Sterne, who has been busily engaged in winning photoplay prize contests, says hard work and not luck is conducive to successful photoplay writing. Did you succeed in the profession without the hardest kind of toil? Neither did we. Miss Sterne writes: "I have been fortunate. As one of the many who wrote me letters asking 'how to do it' said, 'You've been very lucky.' I wrote back assuring her that it was not half so much luck as good hard work! Your department has always been tremendously interesting to me and a great help, and on the 'usual ending' you have consciously or unconsciously touched one of my pet subjects. I have always loved to listen to an audience 'anticipate' a picture. To hear them whisper among themselves, 'Now she'll find him out!' or 'He'll notice how she acts and learn the truth!' That is the great game that the fans love to play, and they play it because it is the most fascinating sport in the world—the game of life. What happens to that man or woman on the screen is what happens to them every day in their homes—they thrill to the same emotions, flame up at the same insults. I believe that which makes a picture live long or die young is its ability to be *true to life*. It is the 'of-course-he'd-do-that-anyone-would-what-else-could-he-do?' attitude, and that attitude alone that can hold the audience's attention tense from start to finish.

"You have probably heard the old story that the public pays its dime to be amused, and amused it must be, regardless of art; but in my own case it has been proved to me that the public likes reality every time. I had written a two-reel picture the ending of which was necessarily sad. A woman loving a man with all her heart gives him up for the sake of her little boy. The man, after trying in every way to win her, goes. She is left alone with her grief. She has to take up her old life and its burdens. That is life. A woman of that character could not leave her child. The episode would be closed for her. It would become a memory of what 'might-have-been,' to be lived over and cherished. But instead the ending had to be a conventional one. Her husband was killed in a runaway in the last scene, and the supposition was that she sent at once for the man and lived happily ever afterwards. I sat before a stranger while that picture was being shown, and he was interested from the start. 'How is this going to end?' he kept asking his comrade. When it was all over I heard him as he turned to his friend, 'It's a shame to spoil a good play by an ending like that!' I wanted to turn around and shake his hand! In my thousand-dollar prize play, 'The Sins of the Mothers,' the play works up to a climax and ends in the so-called 'unhappy finish.' Unpleasant as it may be, I think it is entirely consistent, and the Vitagraph Company, in whose capable hands lies the production will, I believe, leave the ending unchanged. I think the fair and open discussions in your column are doing more than anything else to raise the standard of the photoplays, and it is with great pleasure that I add my little word to the many voices that are crying for better things."

VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"MISS TOMBOY AND FRECKLES"—Comedy — **Monday, Nov. 9**

She is full of Old Nick. Freckles is a close second. When she falls in love it's a big surprise. Freckles calls her "mushy." LILLIAN WALKER as Miss Tomboy.

"THE SENATOR'S BROTHER"—Drama in Two Parts — **Tuesday, Nov. 10**

For fame and glory the Senator sacrifices his family. His brother stands by those he deserted. In the end the Senator has fame, his brother has the love the Senator craves and for which he would give all he possesses. LEAH BAIRD and WILLIAM HUMPHREY in the leads.

"IN BRIDAL ATTIRE"—Comedy — **Wednesday, Nov. 11**

Arrayed in his full dress suit, John makes a terrific bolt to get married. He falls off a trolley, jumps on a motorcycle and into a fast speeding auto. The knot is tied without a stop. BILLY QUIRK as the groom.

"LOLA, THE RAT"—Drama — **Thursday, Nov. 12**

She silently loves the man who befriends her. She gives her life to save his and then he knows the depth of her gratitude. MAURICE COSTELLO is the principal.

"THE ROCKY ROAD OF LOVE"—Comedy — **Friday, Nov. 13**

It never was rougher than this one. JAY DWIGGINS goes through fire and water. He proves himself a hero and wins the heart and hand of FLORA FINCH. She thinks he is lovely.

"ANN, THE BLACKSMITH"—Drama in Two Parts — **Saturday, Nov. 14**

She is able to defend herself and her younger brother too. Her courage and sterling character wins the heart of the sheriff and he wins hers. ANNE SCHAEFER in the lead.

SIX A WEEK

"SISTERS"—Drama	MONDAY, NOV. 16
"HOPE FOSTER'S MOTHER"—Two Part Drama	TUESDAY, NOV. 17
"FIXING THEIR DADS"—Comedy	WEDNESDAY, NOV. 18
"TOO MUCH BURGLAR"—Comedy	THURSDAY, NOV. 19
"THE PROFESSIONAL SCAPEGOAT"—Comedy	FRIDAY, NOV. 20
"MARY JANE ENTERTAINS"—Comedy	SATURDAY, NOV. 21

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4-Part Drama **THE LITTLE ANGEL OF CANYON CREEK**
From the book by Cyrus Townsend Brady
4-Part Drama **TWO WOMEN**
By James Oliver Curwood.

REVIEWS OF LICENSED FILMS

The Plot at the Railroad Cut (Kalem, Nov. 21).—The Hazards of Helen keep that adventuresome young lady (Helen Holmes) out of danger, while they allow a very real quarry explosion to hurl rock by the ton on her sweetheart and the men who work with him, the result of bad feeling following a quarrel over her by said sweetheart and the evil man who set off the charge of dynamite. After which in trying to send for the special ambulance train the railroad part of the plot becomes apparent. The wires are down, and after repairing this difficulty the special train is quickly prepared, and arrives to take the wounded back with it. No scenes are wasted, but an ever-forward movement of action and only the most vital of scenes gives the plot its rushing surge. There is a wealth of real train knowledge bound up in the plot shell of these scenarios that F. W. Matlack writes. He is assisted this time by Frank H. Clark and J. P. McGowan, producers. F.

Fatty and the Shyster Lawyer (Kalem, Nov. 20).—The producers of this one-reel comedy presume upon our sophistication to insure our understanding of the term "shyster" and its proper employment. They then presume upon our good nature by having these characters, for whose understanding a modicum of intelligence is required, perform only the most childish of antics. It is difficult to see, therefore, how either intelligent or idiotic spectator can find aught here to laugh at. It shows the fat man descending from the trolley car and slipping on a banana peeling, and thereafter beset by two shyster lawyers, who wish him to bring suit against the city. In court where he is brought on a stretcher an electric current is used to ascertain his paralytic condition, and it brings him, most unexpectedly, to life. F.

Tough Luck Smith (Kalem, Nov. 24).—With John E. Brennan as the impersonator of Smith, Director Albert Hale proceeds to show why that gentleman is to be considered in hard luck. The comedy is of a fairly high caste, and, although it descends now and then to the level of slapstick and knockdown humor, it is connected with a good comedy thread that serves to knit well together the different ingredients of the attempted laugh envelopers. Smith, whose wife won't allow him to go out that evening, sends himself a telegram, which the A. D. T. forgets about until after midnight. Then his wife forces him to go to the office, and he is mistaken for a burglar and locked up until wifey—Ethel Teare—can get him from the cell in the morning. Its plot is above the average, which its interpretation fails to reach. F.

The Temple of Moloch (Edison, Nov. 20).—Langdon West has been intrusted with Edison's annual trust bequeathed to it by the National Society for the Prevention of Tuberculosis—the picture that is usually released around Christmas time to condemn some of the evil practises that prevail in the accumulation of the germ phrase, and to boost at the same time the sale of stamps, the income from which is used in fighting the consequences of the neglect of proper care. Mary Rider Metcbold wrote the script, which shows up one of the phases of the fight which is being waged against the disease, these pictures being taken at Farmingdale, N. J., where the children of tubercular parents are brought up in the open air. The saving grace of the scenario is the surprise the author springs when the tuberculosis-affected pottery worker explains to the owner of the works that his—the owner's—children had become infected because the worker's daughter had been their nurse. The author also takes care to impress upon the poor family not to sweep the dust directly upon the little baby that is on the floor—which the mother is seen in the act of doing. If Miss Mechtold were not so serious throughout the rest of her preachment one would suspect her the possessor of a sense of humor. F.

A Boomerang Swindle (Lubin, Nov. 5).—No doubt Frank C. Griffin's plot reads very well in scenario form; but as worked out on the screen it is not particularly funny. It concerns the duplicity of a pair of swindlers who scheme to cheat a farmer whose property is for sale. The plan is rather cleverly worked, and bids fair to succeed until a lawyer gets wind of what is going on, and devises a counterplot that takes the money out of the hands of the swindlers and places them in the custody of the sheriff. The story is plausibly developed with Harry Loraine, C. W. Ritchie, and Ed. Lawrence in the cast. D.

The Evolution of Percival (Vitagraph, Nov. 4).—The clever acting of Billy Quirk is chiefly responsible for the humor in this comedy, written by E. J. Montague and George Plympton, and directed by Lee Beggs. Percival, the most effeminate of men, goes to the beach with the girl he is engaged to marry, although she is not at all enthusiastic about the match. Percival cuts a sorry figure when Mildred seems to be in danger of drowning; but he comes back strong by knocking out the lightweight champion. That the knockout blow was delivered with a mallet from behind the curtain does not lessen Percival's pride. He drops his effeminate ways and becomes a blustering bully, much to the delight of Mildred. Mr. Quirk is successful in indicating a complete change of character, and Constance Talmadge is pleasing in her playing of Mildred. D.

The Professional Scapegoat (Vitagraph, Nov. 20).—The sage conclusion one arrives at after witnessing the enjoyable performance of this one-reel film is that Sidney Drew is still Sidney Drew. That Sidney "Drew" the laughter is as undeniable as the fact that he staged the piece himself, and is responsible for what worth the performance possesses. He also wrote it in conjunction with Charles Brown. Sidney is discharged. So he seeks a new job, which he finds in a big department store, where he is to assume all blame for whatever mistakes happen. The boss discharges him before the eyes of the customer, who then relents and usually keeps the goods that he had intended returning. The audience roared its sympathetic amusement at his manner of being discharged with each new complaint. The ending, where he inherits a huge sum of money is most improbable, but it is all farce, so this need not detract from the first part, which was laughable to the tear point. A natural comedian, whose name does not appear in the cast, was the shoe salesman. His work, though brief, was second to that of Mr. Drew himself. The picture was given its first showing at the Vitagraph Theater. F.

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FEATURE FILMS

"RIP VAN WINKLE"

A Five-Part Adaptation of the Original Story by Washington Irving. Featuring Thomas Jefferson. Produced by the B. A. Rolfe Corporation and Released Through the Alco Company.

Rip Van Winkle ..... Thomas Jefferson
Derrick Von Beekman ..... William Cavanaugh
Cockeis, his nephew ..... William Chamberlain
Nick Vedder, innkeeper ..... H. D. Blackmore
Hendrick Vedder, his son ..... Wallace Scott
Gretchen, Rip's wife ..... Clariet Claire
Meenie Van Winkle, his grown daughter, Daisy Robinson
Hendrick, the child ..... Maurice Steuart
Meenie, the child ..... Loel Steuart

Given any presentation that you will, it is a highly desirable fact that "Rip Van Winkle," the immortal story which Irving wrote, which Joseph Jefferson dramatized and played for forty or more years, and which his son, Thomas Jefferson, has played for a score of years, should be placed on the screen. It is a story that school children should see and that almost every grown American knows and will enjoy having recalled to him; the details of any story are ever a source of new delight to the average mind.

The figure that Thomas Jefferson makes of Rip Van Winkle is another well-known factor. A character bearing the historical association of this one should be preserved for dramatic annals if for no other reason. The good-hearted but bibulous figure of the husband of the hard-working and high-tempered wife is one that wins our liking in spite of his apparent faults. Later, after the long night, his features are not so distinct, with his flowing beard, and one reads but indistinctly the mind of the bent and groping old man. The other figures in the cast are faithful to the Dutch period and blend readily into the composition of the story. It is a cast which, while it distinguished itself *en masse*, failed to reveal any one personality that stood out above the others.

No one who knows the story will allow it to move them unduly. The element of tension is entirely secondary to a kindly interest in watching the way the producers have handled it. One can imagine Joseph Jefferson displaying a great deal of keen curiosity at this new complexion of his affairs, which may be likened to the operation of a new branch of the business by the son of the owner. We imagine that he would approve highly, suggesting perhaps some minor changes. Nor can one doubt but that the story, for one who has never read it, will prove completely absorbing; we have too few of this sort attempted on the screen.

In the part of the jolly landlord, his good-nature, which allows Rip to chalk up his debt on the shutter at will, and in Rip's toast and in some of the more striking passages of dialogue, the offering suffers perhaps more than at any other point. We venture to suggest that, since the good wife of Rip was able to see the inn from her house, that a view which included these two houses might have made the visual powers of his wife more probable. These powers suffer by a knowledge of what other film characters are able to perceive in a casual glance over the screen horizon.

Hendrick Hudson and his crew are shown to better advantage than would be possible in the spoken prototype. The appearance of the gnome with his cask of strange liquor that Rip could not resist in a hazy light and the double exposure which lends the crew a truly ghostly appearance, imbue this phase of the film with true realism. The storm with its intermittent lightning which causes the two children to creep under the bed, with the explanation that it is Hudson and his crew bowling, suffers slightly at the hands of the scenic specialist who unchained the mercuric bolts. There is also the melodrama that the tale has to unfold, which the daring of modern minds has robbed of a good deal of its interest, particularly in the breaking up of the marriage ceremony at the altar.

The answer to that oft-hummed inquiry, "Who paid the rent for Mrs. Rip Van Winkle?" may be settled for all time, as the action distinctly shows how the good woman, after her husband's supposed death, waited fifteen years and was then persuaded to marry by Von Beekman, but was fatally shocked by the news of the shipwreck and the reported death of Hendrick, who was engaged to her daughter Meenie. His homecoming brings the drastic rush to the altar, and shortly afterward Rip reappears after his long sleep. F.

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On the same reel with "OUT OF PETTICOAT LANE" another instalment is given of those clever moving picture cartoons drawn by SIDNEY SMITH of the Chicago Tribune, depicting the ludicrous adventures and escapades of "DOC YAK" that will make you laugh until your sides ache.

Hearst-Selig News Pictorial No. 77
Released Monday, Nov. 23 One Reel
More news pictures from European battlefields; also the cream of important domestic events shown first time in America. All are authentic.

THE SCAPEGOAT
Released Tuesday, Nov. 24 One Reel
A Selig Western drama, and a typical TOM MIX production, for this versatile cowboy wrote the scenario, produced it and played the leading role. Full of thrills.

THE BUTTERFLY'S WINGS
Released Wednesday, Nov. 25 One Reel
A Selig drama, the leading parts being played by BESSIE EYTON and TOM SANTSCHI. It depicts the penalty paid by a coquette for flirting.

Hearst-Selig News Pictorial No. 78
Released Thursday, Nov. 26 One Reel
European war pictures; the very latest and most up-to-date battlefield pictures shown for the first time in America. Also interesting domestic news pictures.

A SURPRISE PARTY
Released Friday, Nov. 27 One Reel
A Selig comedy portrayed by JOHN LANCASTER, LYLLIAN BROWN LEIGHTON, SID SMITH and ELSIE GREESON. It is the story of a mix-up between two couples influenced by jealousy and ending happily. A great laugh maker.

THE FATES AND RYAN
Released Saturday, Nov. 28 One Reel
A Selig drama, telling the romance of a mounted policeman, who fell in love with a pretty girl and thereby won promotion, fortune and a wife.

SELIG DIAMOND "S" SPECIALS
Released through Special Feature Dept., General Film Co.
THE STORY OF THE BLOOD-RED ROSE—In Three Poetic Reels. Written by JAMES OLIVER CURWOOD. Featuring KATHLYN WILLIAMS. Released November 11.

COMING! TO BE RELEASED NOVEMBER 30
IN THE DAYS OF THE THUNDERING HERD—Five Thrilling Reels. Written by GILSON WILLETS. Featuring BESSIE EYTON and TOM MIX.

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POSTPONE LASKY RELEASE

Instead of releasing the Jesse L. Lasky Feature Play Company's production of "The Rose of the Rancho" on Nov. 16, the Paramount Pictures Corporation will offer this, the first of the Lasky-Belasco productions, Monday, Nov. 30.

This change was made necessary, owing to a slight delay at the studio, caused by Director General De Mille's desires to stage the final scenes on the Mexican border.

Other than this change, the Lasky releases, through the Paramount Corporation, will be as announced in the recent advertisements of the Paramount Corporation.

RESUME ANTI-TRUST SUIT

PHILADELPHIA, (*Special*). — The Government's suit to dissolve the so-called motion picture trust, composed of the Motion Picture Patents Company and a number of other concerns, will be heard by Judge Dickinson, in the United States District Court here, beginning Dec. 1, according to an order handed down to-day, following the application of United States District Attorney Kane and R. O. Moon, representing the Government and the defendants respectively. Both parties to the suit seem anxious to settle the long litigation, which has now been proceeding for years.

THE FILM RECORD

FEATURES ON THE MARKET

Paramount Pictures.

(Famous Players) John Barrymore in The Man from Mexico.
(Lasky) Edward Abeles in Ready Money.
(Lasky-Liebler) Charles Richman in The Man from Home.
(Famous Players) Gladys Hanson in The Straight Road.
(Lasky-Belasco) Bessie Barriscale in The Rose of the Rancho.
(Lasky) Theodore Roberts in The Circus Man.
(Dunworth) Adele Farrington in The Country Mouse.
(Famous Players) Tyrone Power in Aristocracy.
(Famous Players) May Irwin in Mrs. Black is Back.

General Film.

(Kalem) The Invisible Power.
(K. and E. Biograph) The Woman in Black.
(Vita.) The Win(k)some Widow.
(Selig) The Story of the Blood Red Rose.
(Ess.) The Tell Tale Hand.
(K. and E. Biograph) Under the Gaslight.
(Lubin) The Spy's Fate.
(Vita.) The Tangle.
(Vita.) The Locked Door.

World Film.

Barbara Tennant in When Broadway Was a Trail.
Bluney Picture in Across the Pacific.
Vivian Hart in The Wishing Ring.
Laura Sawyer in One of Millions.
Clara Kimball Young in Lola.
Cecil Spooner in The Dancer and the King.
Wilton Lackaye and Gail Kane in The Pit.

K. C. Booking Company.

The Spirit of the Poppy.
The Span of Life.
The Coming Power.
The Little Jewess.

Photo-Drama Company.

Kelcey and Shannon in After the Ball.

Alliance Programme.

(Favorite Players) Carlyle Blackwell in The Key to Yesterday.
(Excelsior) Octavia Handworth in The Path Forbidden.
(Select Photoplay Company) Retha Williams in At the Old Cross Roads.
(Progressive) Harry Carey in McVeagh of the South Seas.
(Masterpiece Film) Max Figman in The Hoosier Schoolmaster.
(Favorite Players) Carlyle Blackwell in The Man Who Could Not Lose.
(Excelsior) Octavia Handworth in When Fate Lends Trump.

Alco Programme.

(All-Star) Wm. A. Stevenson in Shore Acres.
(California M. P. Corp.) Beatrice Michelena in Baloney Jane.
(B. A. Rolfe) Thomas Jefferson in Rip Van Winkle.
(Chas. Urban) Little Lord Fauntleroy.
(All-Star) Digby Bell in The Education of Mr. Pipp.
(California M. P. Company) Beatrice Michelena in Mrs. Wiggs of the Cabbage Patch.

Universal.

Annette Kellermann in Neptune's Daughter.

Eclectic.

Edna Mayo and Ernest Truex in The Quest of the Sacred Gem.
The Crown of Richard III.
Elsie Esmond and Thurlow Bergen in The Fireman and the Girl.
The Toreador's Oath.

LICENSED FILM RELEASES

Monday, Nov. 16.

(Bio.) The Child Thou Gavest Me. Dr.
(Edison) The Adventure of the Lost Wife. Eleventh of the "Octavius" Amateur Detective Series. Com.
(Ess.) Countess Sweedie. Com.
(Kalem) The Man of Iron. Two parts. Dr.
(Lubin) The Beloved Adventurer. Series No. 10. "Lord Tooti Keeps His Word." Dr.
(Mina) The Thrilling Adventures of Count Verona.
(Pathe) Pathe's Daily News, No. 77, 1914.
(Selig) If I Were Young Again. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 75.
(Vita.) Sisters. Dr.

Tuesday, Nov. 17.

(Bio.) Breast Maltravers. Two parts. Dr.
(Edison) A Moment of Madness. Dr.
(Ess.) The Servant Question. Com-Dr.
(Kalem) The Peach at the Beach. Com.
(Lubin) She Was the Other. Com.
(Lubin) Cheap Transportation. Com.
(Selig) The Sheriff's Reward. Western Dr.
(Vita.) Hope Foster's Mother. Two parts. Dr.

Wednesday, Nov. 18.

(Edison) Buster Brown and the German Band. Com.
(Edison) A Millinery Mix-Up. Com.
(Ess.) The Fable of "Proving That Sponsers Are Found in a Drug Store." Com.
(Kalem) His Nemesis. Two parts. Dr.
(Lubin) The Marriage Wager. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 78, 1914.
(Selig) The Broken "X." Dr.
(Vita.) Fixing Their Dads. Com.

Thursday, Nov. 19.

(Bio.) Hen-Pen Gets a Night Off. Com.
(Bio.) A Pyrl Dead. Com.
(Ess.) A Horse on Semble. Dr.
(Lubin) On Suspicion. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 76.
(Vita.) Too Much Burglar. Com.

Friday, Nov. 20.

(Bio.) The Girl and the Miser. Dr.
(Edison) What Could She Do. Three parts. Dr.
(Ess.) The Means and the End. Two parts. Dr.
(Kalem) Patty and the Shyster Lawyer. Com.
(Lubin) The Unknown Country. Dr.
(Selig) The Mysterious Black Box. Com.
(Vita.) The Professional Scapegoat. Com.

Saturday, Nov. 21.

(Bio.) Blacksmith Ben. Dr.
(Edison) Dickson's Diamonds. Dr.
(Ess.) Broncho Billy's Scheme. Reg. in U. S. Patent Office. Dr.
(Kalem) The Plot at the B. B. Cut. Second of "The Hazards of Helen" Series. Dr.
(Lubin) The Tale of a Coat. Com.
(Lubin) The Daddy of Them All. Com.
(Selig) Her Sacrifice. Dr.
(Vita.) Mary Jane Entertains. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, Nov. 16.

(Imp) The Treasure Train. Two parts. Dr.
(Sterling) A Bear Escape. Com.
(Victor) The Phantom Cracksman. Dr.

Tuesday, Nov. 17.

(Crystal) Oh! You Mumsy. Com.
(Crystal) Naughty Nellie. Com.
(Gold Seal) The Opened Shutters. Four parts. Dr.
(Nestor) No release this day.

Wednesday, Nov. 18.

(Animated Weekly) No. 141.
(Eclair) The Wondrous Melody. Two parts. Dr.
(Joker) His Night Out. Com.

Thursday, Nov. 19.

(Imp) The Universal Boy in "Cupid and the Flames." Dr.
(Rex) His Uncle's Will. Two parts. Dr.
(Sterling) Noodle's Return. Com.

Friday, Nov. 20.

(Nestor) When Their Brides Get Mixed. Com.
(Nestor) Defenders of the British Empire. Edu.
(Powers) A Scenario Editor's Dream. Com.
(Victor) For the People. Two parts. Dr.

Saturday, Nov. 21.

(Frontier) Man to Man. Dr.
("101" Bison) Ninety Black Boxes. Two parts. Dr.
(Joker) The Battle of the Nations. Com.

MUTUAL FILM RELEASES

Monday, Nov. 16.

(Amer.) Redbird Wins. Two parts. Dr.
(Keystone) (Not yet reported.)
(Bell.) Our Mutual Girl, No. 44. Top.

Tuesday, Nov. 17.

(Beauty) When Queenie Came Back. Com.
(Ma).) The Little Country Mouse. Dr.
(Than.) Pawns of Fate. Two parts. Dr.

Wednesday, Nov. 18.

(Amer.) Beppo. Dr.
(Broncho) Shorty Falls Into a Title. Two parts. Dr.
(Bell.) The Hidden Message. Dr.

Thursday, Nov. 19.

(Domino) Nipped. Two parts. Dr.
(Keystone) (Not yet reported.)
(Mutual) Mutual Weekly, No. 93.

Friday, Nov. 20.

(Amer.) Old Enough to Be Her Grandpa. Com.
(Ray-Bee) The Master of the House. Two parts. Dr.
(Princess) The Bad Mistake. Com.-Dr.

Saturday, Nov. 21.

(Keystone) (Not yet reported.)
(Bell.) His Responsibility. Two parts. Dr.
(Royal) Love Finds a Way. Com.

OTHER FILM REVIEWS

Strange Animals (Eclectic).—Pathe-colored, these views of the strange animals of south America are enhanced by the chromatic aid. Those species shown are the Para, the Tatou, an armoured beast, and the Mara, the big guinea pig of Patagonia. The species are all strange, and therefore the more interesting. Linked with Colonel Heeza Liar in the Wilderness.

Colonel Heeza Liar in the Wilderness (Eclectic).—These clever cartoons being the animated adventures of the renowned colonel, who continues on his interesting way under the magic pen of J. R. Bray. The fact that the colonel this time goes one better than the celebrated Baron ever thought of going will lend the film the necessary attraction. It ends the reel with Strange Animals. P.

Cupid's Pranks (Eclectic).—This one-reel comedy, Pathe-made, follows the trend of fast moving comedies and tends to exaggerate. If possible, some of the pranks of commonly accepted comedies. It is bright, placed on the screen with lots of animation; it is this and that and the other thing that common practise considers essential, but it is not original. The girl and her fellow elope in spite of the parents, each of whom has a selection. Father prefers an elderly business man, and mother a sissified suitor. The auto-fiend wins, for he speeds his car up to ninety miles an hour, and discourages the parents, who cling to the car. P.

"INCREASE THE PRICES"

(Continued from page 26.)

then some of it has to be shifted along to the exhibitor. This leaves the exhibitor nothing to do but raise his price of admission. In other words, it's up to the exhibitor to make the public pay real money for the things it has forced us to do through its incessant demand for film improvement. I have always figured from the exhibitor's standpoint, because I figure what is good for him is good for me, and that is why I am making this present campaign. But," and here a somewhat tired smile passed over his face, "it's a long, hard struggle."

NEXT ALCO RELEASE

The Alco Film Corporation announces that its next release, that of Nov. 16, will be the film adaptation of Frances Hodgson Burnett's novel of English life, "Little Lord Fauntleroy," which is in three reels with a prologue.

S. R. O.

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NOV. 24

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"Andy Falls in Love"
NOV. 11

John H. Collins
"The Everlasting Triangle"
NOV. 14

Langdon West
"A Moment of Madness"
NOV. 17

Charles "Doc" Ranson
"With Slight Variations" Nov. 9

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in
"The Perils of Pauline"

Eleanor Barry
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MATHILDE BARING
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CHARLES M. SEAY
EDISON DIRECTOR *Current Releases*
The Adventure of the Lost Wife—Nov. 16. A Millinery Mix-up—Nov. 18.

LICENSED FILMS

Thumb Prints and Diamonds (Lubin, Oct. 30).—Harry Chandlee has given the story of the stolen diamonds and the telltale thumb prints a reasonable melodramatic development. He shows some ingenuity in planning incidents that will cause suspicion to rest on the detective after the diamonds have disappeared. The thief, posing as a friend of the family, produces a paper bearing the detective's thumb marks, which correspond to those on the safe. While the suspected man is escaping from the cellar into which he was thrown by the thieves, the daughter of the family is disclosing evidence that places the guilt in the right quarter. This melodrama contains the usual number of fights and thrills. Harry C. Myers, Rosemary Theby, and Brinsley Shaw play the principal roles to good purpose. D.

Hearts of Gold (Biograph, Oct. 31).—While it is an unusual pleasure to find something original in each script, often no such pleasure is afforded, when it is wise to fall back on subjects that time has proven acceptably strong. Of such a kind is this one-reel drama, which portrays two women in strife for the love of a man. The one is a gardener's widow, whom her dead husband's employer gives a little house after her husband's death "to live in as long as you want." Then the man whom the mistress loves comes on his daily visit the next day, and from then on his love turns to the widow. The latter being a clever actress knows the value of a gardening dress and a row of full-grown corn-stalks blooming as background. However, when she finds the true state of her benefactress' blighted affections, she bundles up her few possessions and leaves forthwith. There are no affecting scenes in which one woman begs the other to spare her, but a quiet resolve and abnegation on the part of the poorer woman who seeks to repay a debt of gratitude. It is pictured in a commendable manner. F.

The Great Impeerrul Sirkus (Selig, Oct. 30).—A genuine circus, introducing a considerable part of the Selig menagerie, is regarded with disapproval by a minister and his followers. The children in the town, however, are inspired to organize a circus of their own, utilizing a collection of inoffensive animals placed in cages and labeled lions, tigers, etc. They even make a quite impressive imitation elephant for use in the parade. Events transpire to merge the children's circus with the genuine article, and the interfering busybodies appear to change their minds about the harmful influence of entertainments of the kind. The comedy is at its best when introducing the children and their improvised circus. D.

Bunny Backslides (Vitagraph, Oct. 30).—Flora Finch as a widow, the prospective wife of John Bunny, is convinced of the value of the eugenic marriage idea, and insists that they visit Dr. Sweetem's sanitarium to make certain of their physical fitness. John is much too stout, whereas Flora is much too thin, so a suitable course of training is outlined for each. In Josie Sadler John meets a sympathetic spirit. Both resent the flesh-reducing discipline, and finally abandon it as useless. John elopes with Josie, and Flora finds solace in the love of Dr. Sweetem. Scenes at the sanitarium are made entertaining by the three chief players, who altogether get a surprising amount of fun out of a much used idea. D.

Slippery Slim and the Impersonator (Essanay, Nov. 5).—The Seakeville trio continue in their manipulations which concern the wooing of Sophie. Victor Potel, the thin one; Harry Todd, his rival, and the much-to-be-desired Sophie constitute the trio. They contribute nothing very new to the store of screen comedy, but their little maneuvers bring the laughter that the producers are after. They try once more for Sophie and Pete, after locking his rival in the house and taking his engagement ring, woos the object of their heart. Slim hires an impersonator, who lures Pete on to his destruction, for Sophie sees Pete embracing the supposed woman. Then Slim has the open road. F.

The Last of the Hargroves (Edison, Nov. 28).—If Gertrude McCoy and Robert Conness as the younger generation and the natural inheritors of the feud hatred for each other, who meet grown up, not knowing each other, were a capable pair in their parts the offering might please. Might, because it has been rendered without many variations in numberless ways. The present offering does not try to clear itself of the clay of the rut. It follows closely to where all of the two clans are shot down by the young boy and the girl and her father of the other clan. Of course, they meet, and in a forest setting at that. Here would be the opportunity to lift the offering out of the usual. He comes to call on her, and her father, recalling the vow she took at the death of her mother, forces her to shoot him. However, he recovers, and then father surmises that what they really need is a parson, and fetches one accordingly. Frank McGlynn is the father, and while not at his best is an always enjoyable actor. The slight divergence from sameness comes with the unexpected shooting of her sweetheart by the unwilling girl under the clan oath. F.

Butterflies and Orange Blossoms (Biograph, Nov. 5).—If the opening announcement of the offering did not state quite as confidently as it does that it is a comedy-drama, if it left the classification to the audience then, after the solitary laugh the film furnishes, an audience so inclined might unconsciously give it some such distinction. Challenging as it does, however, our right to name it, we should unhesitatingly state that it has no right to the comedy appellation. It is another one-reel love story, where a son will not marry the girl his mother has picked out for him and, of course, meets her without knowing who she is and falls in love. Then for variety, for he thinks her living with the colored washerwoman, he serenades the colored "mammy" that night, which brings its one humorous outburst. Later the young couple and the two mammas meet, and everything ends lovely. The caption is due to the fact that his occupation of hunting butterflies is given up for orange blossoms. The picture is presented in an average way, with Irene Howley in the part of the young girl. F.

C. D. (Selig, Nov. 4).—Battles are excluded from this Civil War drama that it may deal exclusively with the affairs of two Northern spies and a daughter of the Confederacy. Tillman and Lyons institute a bureau of information for the Union army by tapping the telegraph wires and relaying the news as they see fit. Roxy, the girl, catches Tillman in the act of divulging Confederate plans; but, being in love with him, she permits his escape, that he may return after the war to marry her. The story is fairly well acted, and is in essential respects similar to many others of the type. One novel touch is given, however, by flashing words in a corner of the screen as they are ticked off on the telegraph instrument. D.

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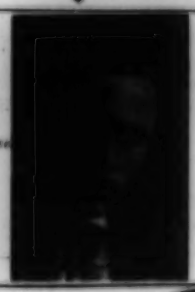

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REVIEWS OF FEATURE FILMS

"THE GIRL AND THE EXPLORER"

Two-Part Kalem Feature. Produced by Tom Moore from the Script by C. Doty Hobart. Released Nov. 25.

Carlton, the explorer ..... Tom Moore
Elbert H. Beldon, magazine publisher. Richard Purdon
Millicent, his daughter ..... Marguerite Courtot
Pushtimi, Carlton's Jap valet. Makato Inokuchi

Having arrived back in his own country after an extensive exploration of the geographical mysteries of some far-off land, Tom Moore, the explorer, proceeds to explore a little into that unfathomable and seemingly always explorable land of love. Marguerite Courtot, the petite, is the second party to the exploration. It is a pretty, romantic comedy in which these two take the leads, and for all its lack of complicated interest succeeds where more involved plots would probably fail.

Really, there is not much to it. That a pair of silly young lovers should go about their perfectly natural love affair in so serious a manner need surprise no one. Besides, it is of a one-sided idealism, because the man thinks the girl is only a maid, whereas she has entered his employ to secure the world-beating story of his adventures for her father, who is a magazine publisher. To such extremes have the rival magazines come, eliminating the question of copyright. However, no one would expect so pretty a girl to bother her head about such things, especially where moving picture plots profit thereby.

Of course they marry, but they do it over the telephone, and one is so astonished at Brother Doty's temerity in being able to visualise a minister so ingenuous as to chance a ceremony by 'phone that the lack of the license may also be overlooked.

Naturally her father worries about her whereabouts and finally locates her, but the girl makes her lover promise daddy the sole magazine rights; on which condition she agrees to lay her head upon his shoulder while the aperture of the shutter narrows down to the revolving Kalem trademark. Director Moore has added many a humorous touch to give his offering a pleasing comedy vein. The feature ends with about two hundred feet of comic pen pictures entitled "Hexanut Building a Skyscraper." F.

"THE THEFT OF THE CROWN JEWELS"

A Two-Part Kalem Drama, Featuring Alice Joyce. Produced by Renean Buel for Release Nov. 23.

Princess Mavis ..... Alice Joyce
The King, her father ..... James B. Ross
Prince Siebodt ..... Guy Coombs
Von Block, who lives on his wits .... Jere Austin
The Lady-in-Waiting ..... Mary Ross

In producing themes of a foreign nature the director's knowledge of custom and detail is very often put to an exhaustive test. Slight details that we might overlook must inevitably appeal the most to the foreigners to whom this or that little "Americanism," quite natural in the producer's mind, is the strangest of strange mannerisms. Outside of that the present picture bears especial prominence because of the widely advertised fortune in gems which Alice Joyce wears. Perhaps for those who are so backward as not to have read the wide comment which this created, an explanation of the fact at the beginning of the film would have been a sure and not in the least assertive manner of establishing the fact. Her gowns also, at such times as she was dressed for state receptions, were of the most stylish. She is seen in the magnificent royal throne room at the beginning of the reel, when the rebellious prince of the neighboring State sends word that he will have nothing of the pre-arranged marriage, and in the finale when that willing young man comes to plead his suit in person. Between these two royal appearances lies the plot of the gems, a descent from palaces and things to a very every-day robbery of precious stones and their recovery.

When the prince refuses, the impecunious monarch sends his daughter post-haste to America, where she is to borrow money on the royal jewels. The gentleman of leisure steals them, after several attempts, but the prince, incognito, helps to restore them speedily. And then, finding out who the fair maiden is, he hastens back home that he may push his suit immediately after her arrival in her own kingdom. F.

"THE TAINT"

Four-Part Pathe Made American Drama. Released Through the Eclectic Company.

Madame Bartlett, biologist ..... Helen Francis
Paul Chilton, her secretary ..... Edward Jose
Yora, her assistant ..... Ruby Hoffman
Walter, her son ..... Creighton Hale
Senator Bristow ..... Louis Hendricks
Warden Turner ..... Sam Ryan
Secret Service Agent ..... M. O. Penn

There should be no difficulty in guessing that this was taken from an old melodrama. There is but one thing to highly commend it, and that is in the final plunge of the pursued villain down the embankment in the toppling locomotive. While waste of money is not always essential or to be commended, when it makes the thrilling climax that this furnished one cannot speak of it too highly. The camera man stuck to a dangerous position to get the pictures shown. In the first locomotive rides the fleeing villain, while in the second follow all the pursuers. The right of way, which is torn up, hurls the locomotive and the man in the cab to death. Then, he being finally removed from her life, the mother confides in her son that "I am your mother and that was your father."

The plot is built upon that. The young girl whose confidence has been abused implores the bearded villain to legitimize her son. The gambler-deceiver, trying to steal some incriminating papers, accidentally kills his employer. The young mother rushes in and, very tritely, picks up the revolver and holds it until the butler arrives. Released from a life sentence because of her good behavior, she finds her son grown and engaged to the daughter of the Senator from whom the villain, now a secret agent of a foreign government, tries to steal plans. The mother is a secret service agent and manages to drive the villain to earth in the manner told above. F.

"THE SEA NYMPHS"

Him ..... Roscoe Arbuckle
Her ..... Mabel Normand

The favored few who have traveled to Catalina Island, where the Keystone Company produced this two-part picture, will recognize that pleasant spot in between pranks and pushes that are part of the picture. You all know "Fatty," and you have seen pictures of Mabel Normand in a bathing suit. The fact that "Fatty" dons one is not nearly as important as the fact that she also, out of consideration for a sensitive Censorship, puts on something over the one-piece, making it a piece and a half. However, she does some very clever diving from the spring board, and then Arbuckle proceeds not only to surprise his audience with his diving, but also to do stunts in the water that would be the envy of a good many lighter men. And while they are at Catalina they also feed the sea lions, walking out to them in the water.

The particular point at which the most of the ridicule is massed is a slight individual who plays the part of Mabel's father, and who fits in well with the rest of the cast because he is their physical contrast in extreme measure. He is thrown off the steamer to give "Fatty" a clear path with his daughter, and later he is upset out of the rowboat. Mabel's remark, "Father has not come up yet," is but one of the wordings that are a decided addition to the action in its comedy effect.

The preliminary pictures were taken on a moving vessel during which the father was jettisoned. Then the meetings on the beach, the pushing around, the wonderful marksmanship by which the characters hit one another many yards off with bricks, eggs and all that kind of missile, and then Mabel's remark to one of her suitors, "Why are you so handsome? You must be irresistible in a bathing suit." The offering is of the usual "Keystone type," and will draw its usual quota of laughs, albeit the laughter value must fluctuate. F.

"THE CROWN OF RICHARD III"

Three-Part Historical Drama, Pathe Made, For Release by the Eclectic Company.

Were it not for the visit of Gloucester, Duke, to his sorceress to ascertain his future, the offering would comprise a plain historical treatise, a statement of historical accuracy carried out as well as a set of actors, settings of the medieval type and the purse generosity of the producers would permit.

The plot is more generally known, perhaps, under the title of the Princes of the Tower, under which guise it is written for children. The historical facts surrounding the slaying of the boy princes and the political intrigue is emphasized particularly in this version.

It tells how the ambitious Duke of Gloucester poisons the drink of the good monarch, Edward IV., who dies writhing before the eyes of his wife and two little sons. Then the duke manages to have killed on various pretexts the different friends of the queen-mother and he imprisons the sons in the Tower. Their beauty wins them the love of men sent to kill them, but finally they are smothered by the band of cutthroats whom the temporary monarch, Gloucester, has hired. There is no extraordinary effort in the mechanical methods of production, and the best work was that contributed by the lame, hated duke himself. F.

The Wolf's Daughter (Lubin, Oct. 29—Criminals in photoplays, such as this two-part melodrama written by Leon D. Kent and directed by W. M. Ritchey, would seem more like the real thing were their illegal practises less surprisingly simple. Edward Clark alias John Bright, tells an apparently sane young man that the best place for a fortune of $50,000 is in a company he (Clark) has organized. Clarence, the nephew of a cardinal, asks no questions, but hands over the money, and his name is used in influencing others to do likewise. Investors are impatient to place their bankrolls in Clark's keeping. When he has enough he drops the bills into a suitcase, and rides away with his daughter in an automobile. This wolf's daughter is a good girl, however, and when the father vacates the machine for a few moments, she drives back to town with the stolen wealth, and saves Clarence from being mobbed by angry creditors. The youth had been forced to seek refuge in a church, where his uncle, the cardinal, was officiating. He interrupted the service and caused a melodramatic scene against the religious background of an altar, burning candles, priests, and choristers. Though well enough acted by George South, Melvin Mayo, L. C. Shumway, and Rilie Ryan, the picture is unconvincing. D.

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